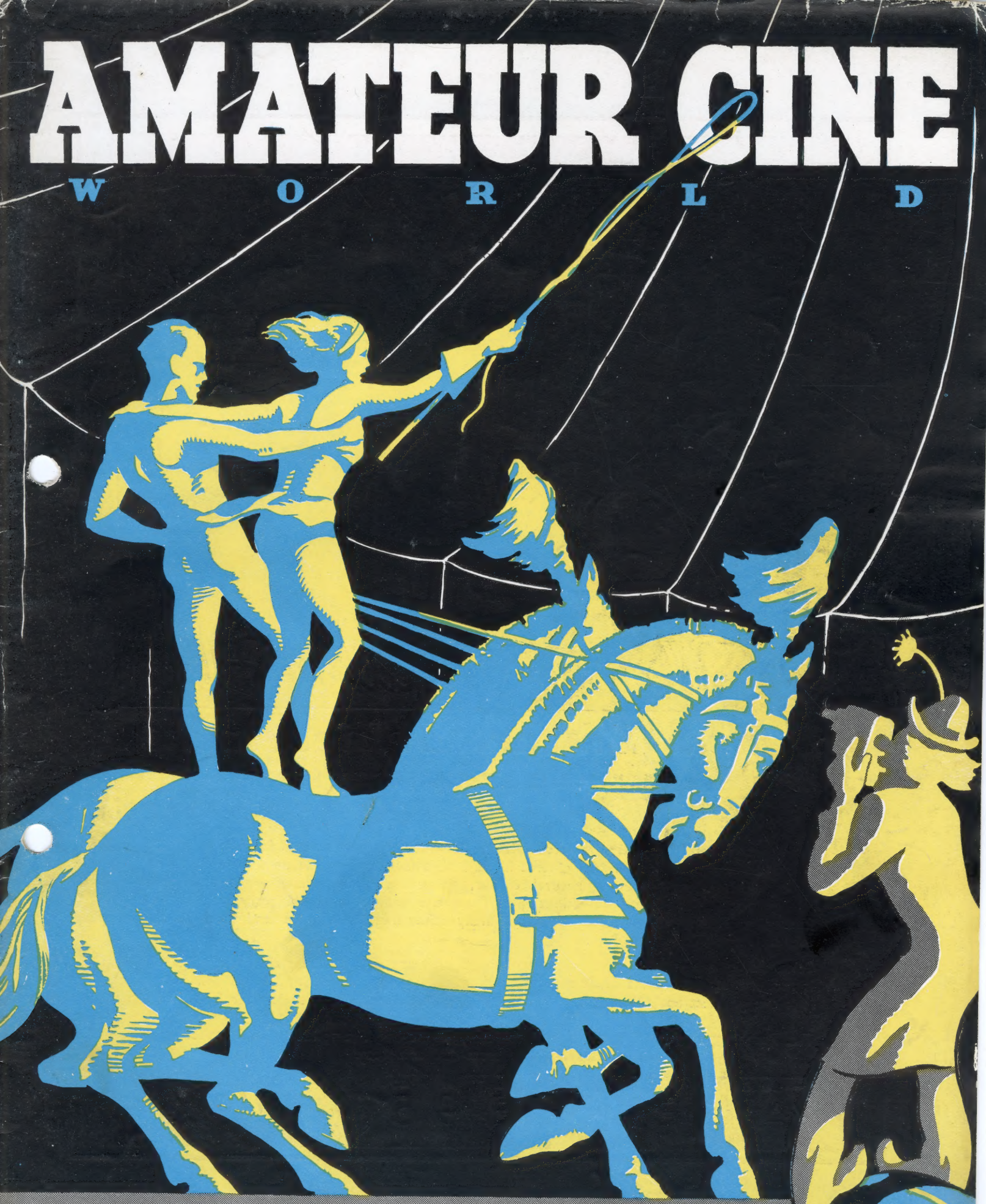
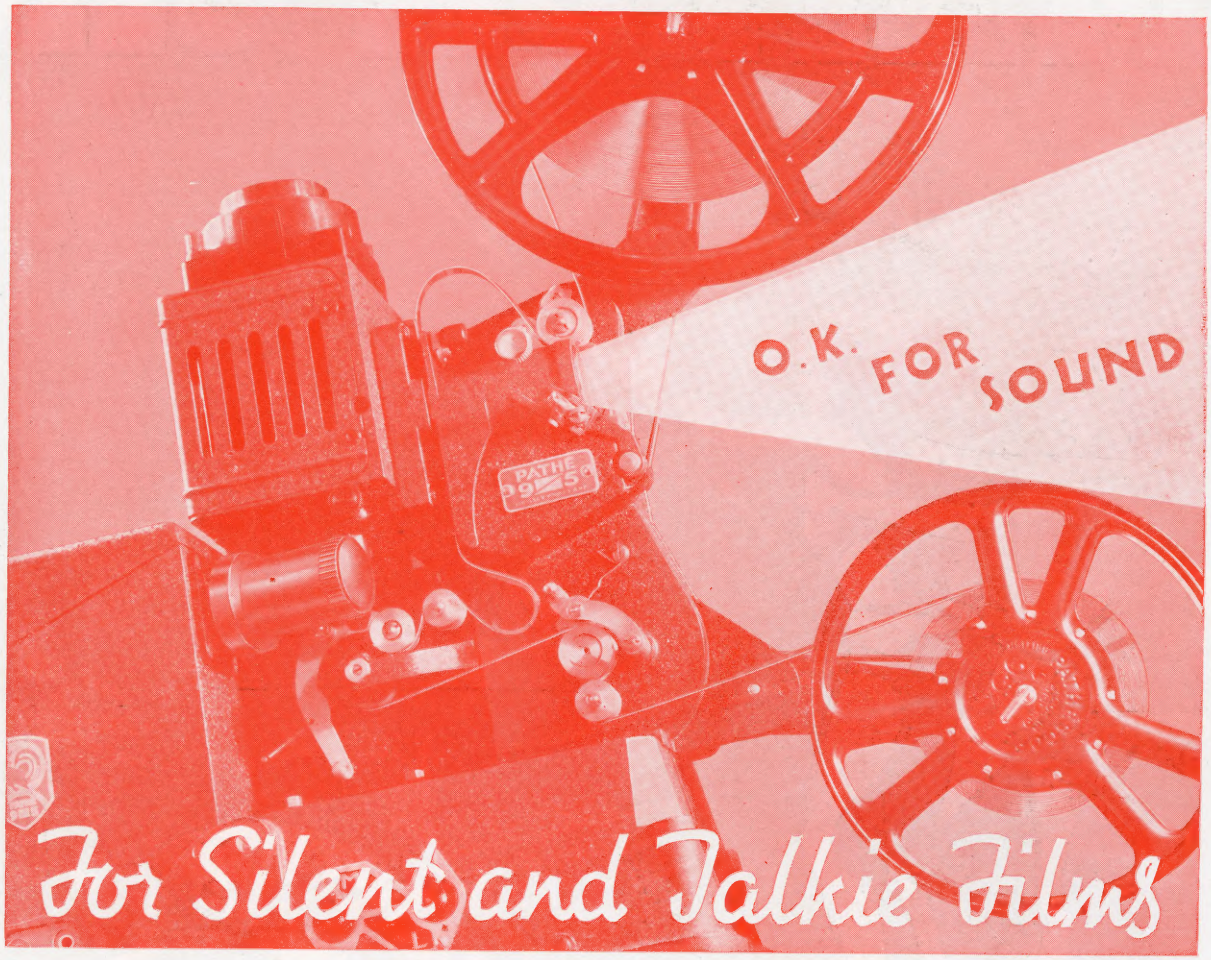
AMATEUR CINE

WORLD



JANUARY

SIXPENCE



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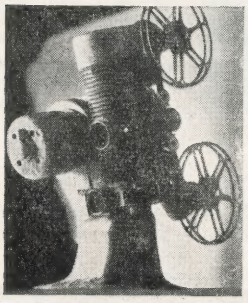

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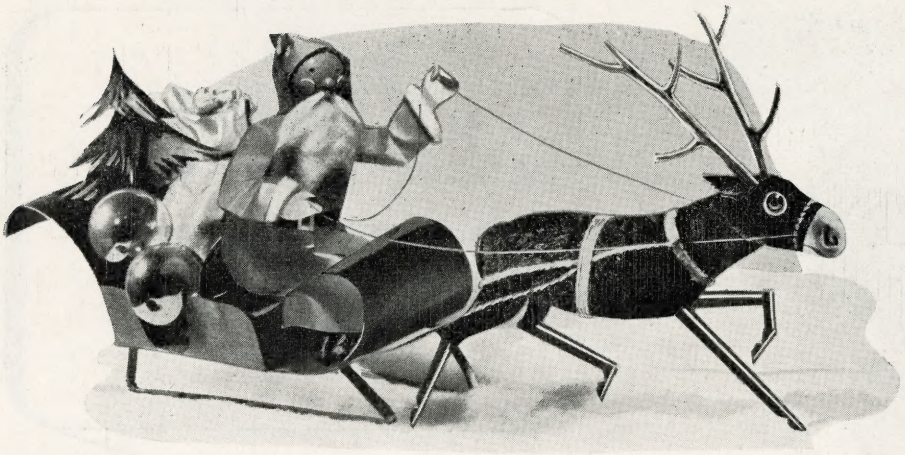

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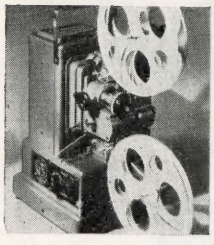

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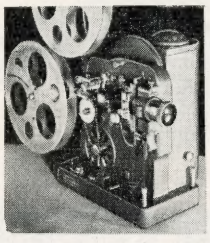

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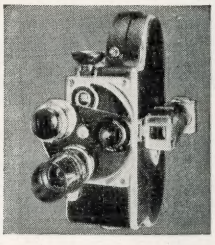

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Mr. Neverplan Hits Back

MR. NEVERPLAN, that distinguished amateur about whom we wrote last month, has written to us. From his corporate address in North London comes the following :

Dear Sir,

I have been a regular reader of your interesting paper, *Amateur Cine World,* since the first number ; your Editorial, " Indigestion, Probably," tempts me to reply on behalf of the numerous Mr. Neverplans—as you say, the best known amateur cinematographers in the world.

Has it never occurred to you that only a comparatively small number really wish to ape the professional movies ? Personally I, and a number of fellow readers, having read some of the scenarios, feel a great deal of, shall I say pity, for people who waste their time and money turning out such piffle.

Who wants to see father lacing up his boots, father taking the dog out, mother putting the teapot on, etc. ? At the very best, only the actors who took part in these ridiculous films would ever want to see them twice.

Most of us, I think, are not concerned with amateur cine work as an art. It is our hobby ; our films—animated snapshot albums. For my own part, I carry my camera everywhere in my car and use it to make records of really interesting or beautiful scenes. I do not plan scenarios nor go in for lavish systems of fades and dissolves. I *do* concentrate on first-class photography, careful assembly of shots and good short titles.

As a result, I find my films are more highly appreciated and enjoyed than any professional library films. Friends ask to see them over and over again—just because the photography is good, interesting and beautiful in parts. I enjoy the taking and the making and the projecting ; so please don't try and make professionals of us amateurs or sneer at our lack of continuity or planning. Many people after a show have said how utterly sick they are of the over-done effects and clever shots in the professional films, and what a treat some amateur moving pictures are, devoid of all cinematic art.

I enjoy your descriptions of new apparatus and your articles on taking and projecting. The scenarios leave me cold and I skip them.

Yours faithfully,
Mr. Neverplan.

Mr. Neverplan asks if it has never occurred to us that only a comparatively small number really wish to ape the professionals. Yes, it does occur to us now and again, but we don't give the matter much thought because in this matter of knowing what readers like and what they don't like we think we might claim to be almost as omniscient as Mr. Neverplan himself. Fortunately only a very few want to ape the professionals ; equally fortunately, very considerable numbers want to know how to make films.

Mr. Neverplan seems to think that an interest in film construction can only find expression in shots of domestic commonplaces. Who would want to see father lacing up his boots ? Possibly the audiences who enjoy Mr. Neverplan's first-class photography. Apparently they have never seen any domestic cameos of this kind. But already they get a lot of enjoyment out of his films and esteem them more highly than any professional library film.

The Personal Touch

Is this purely because there are no fades or dissolves in them, because they are not planned but are animated snapshot albums, because there is no acting in them ? Piffle ! Ridiculous ! They like them not because they lack polish but in spite of it. They like them because they are *personal* records, even though they may consist almost exclusively of shots of the landscape. Certainly no one can reasonably enjoy seeing father lace his boots—just that and nothing else. But if the shot is a continuity link then the sequence in which it appears will very probably give pleasure—the pleasure that comes of seeing a job done well.

Will all the other Mr. Neverplans thank our correspondent for claiming to represent their views when, because he has no use for scripts and elementary film transitions, he asserts that any film that makes use of them must therefore be a waste of time and money ? The average movie-maker does not deny the advantage of these things merely because he himself does not care to be bothered with them. If our correspondent would spend a little time and thought on construction (which does not necessarily mean shots of taking the dog

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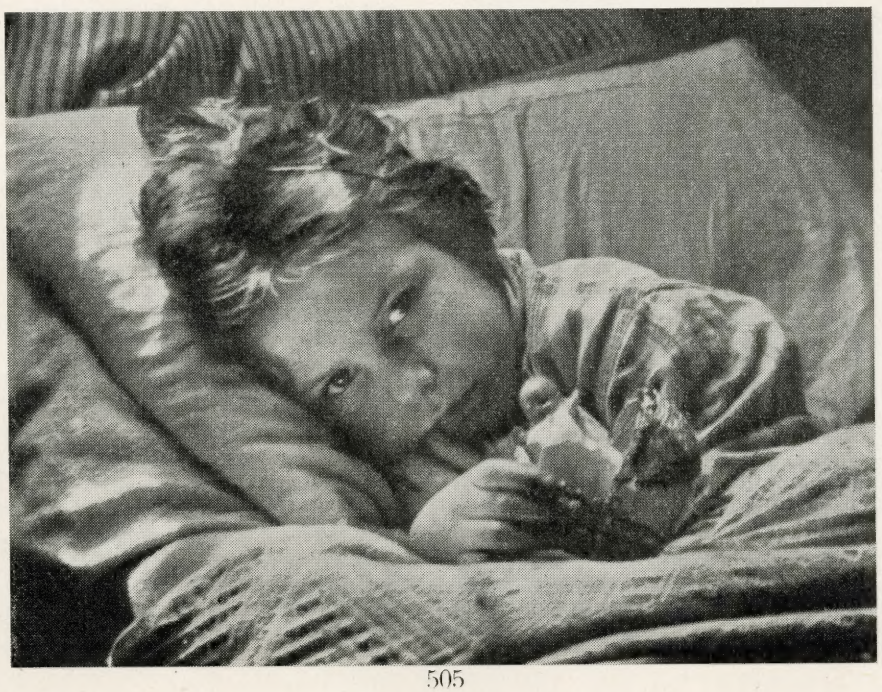


Don't let the subject look at the camera ! Oft-repeated advice, but there are exceptions to the rule, as, for instance, the person is talking to someone who is presumed to take the place of the camera, the scene being seen through the eyes of the latter.

The Editor to his Readers

(*Continued from previous page*)

out and putting the kettle on) he would find that the enjoyment he gets out of concentrating on the photography, careful assembly of shots and good short titles would be doubled and that his friends would be even more appreciative of his work. Why, he might even try a fade now and again.

The point is that while Mr. Neverplan may make very good films without the aids he despises, he would certainly make much better ones if he approached this business of filming in a more tolerant spirit. Of course, it is our hobby and very few of us are concerned with cine work as an art ; but everyone who aspires to get the best out of the hobby should regard it as a craft with rules and traditions that should be observed—observed not because they *are* rules, to be unthinkingly put into effect (for a technically fine film can also be a very dull one) but because their observance gives satisfaction to the worker and makes for better pictures.

An Enthusiast

We should, however, be doing an injustice to Mr. Neverplan if we were to assume that his sweeping assertions are born only of egotism ; he is an enthusiast and quite probably makes very good pictures with far less effort than that exerted by some folk who may produce less successful productions. He therefore wonders why they should put themselves about so to such little profit. His diatribe is really directed less against people who take pains over the construction of their films than against those who make film plays.

In order that he shall have an opportunity of seeing the improvement that care in planning and construction can effect in amateur films we have invited him to attend, with his friends, a performance of the 1938 " Ten Best," which will be given very shortly.

And we have asked him to write for publication, his candid views on the films screened, stating (to quote from our letter to him) " if you find them ridiculous, a waste of time and money, whether if they contain fades or dissolves they would be better without them, whether the effects are over-done, whether they are piffle. I do not yet know what the films will be, but can say that only a small proportion will be film plays. For my part, I will undertake to publish your views as written and will not censor them in any way."

In his reply Mr. Neverplan says he will be glad to see the films if he is in London at the time and adds : " It is the screen play I am so definitely against—even in the real cinema. I maintain the correct place for a play is on the stage, unless the play itself is only incidental, such as in ' The White Hell of Pitz Palu,' where the magnificent scenery was really the part that counted. Cinematography offers such scope that it always seems to me definitely wrong to chain it to rather feeble little plays—and when the actors are ' raw,' these films just seem to annoy."

And there the matter rests for the present.

A Catalogue of Amateur Films

The Federation of Cinematograph Societies is to be congratulated on the production of "A Catalogue of Amateur Films " which they have recently published, because it is a job that needed doing. It would be idle for us to pretend that the job has been done as well as one could wish ; but the work was all carried out voluntarily and the task was not an easy one.

Some three hundred films are listed—the majority society productions but a few by individual workers. Almost all are obtainable on hire or loan, but some are not, so that one finds it difficult to understand why the latter should be included. What is the point of listing a film that no one is ever to have the opportunity of seeing ?

A note of the awards the films have gained is appended in many cases, but this is the only indication of their standard. One orders films from the Catalogue with only a very hazy idea of their quality or of what they are about. We have suggested that a very brief synopsis of the films should be given and some simple assessment of their quality : have offered to assist in providing both. There are, of course, many difficulties in the way. Perhaps in the next edition, which might usefully be less of a typographer's carnival . . . For all this, the Catalogue remains a worthwhile effort and deserves support.

The technical details of the films are full enough, the following information being given: Title, number of reels, gauge, sound or silent, length, date completed, type of film (comedy, drama, etc.), monochrome or colour, a note as to whether sound script is available and awards (if any). And there are twenty small reproductions of stills of amateur film plays.

Economy of effort is a great virtue in film production. Here is a simple shot which conveys as much as ambitious shots of marching armies, guns and the paraphernalia of war.

RETROSPECT

Giving a New Lease of Life to Old and Discarded Shots

By D. COLLINS

TIPPING into the past can be sentimental or tragic or charming or humorous, but is always absorbingly interesting; and Film above all things is powerful in making the past live again. And since Christmas and the New Year are seasons associated with reunions and recollections and reminiscences, one is frequently commanded to explore one's shelf of old films, attempting to please this person and that by showing once again several of the almost forgotten reels.

This haphazard method of reviving old memories suffers from many disadvantages. It is fundamentally too casual; reels are liable to be found in questionable condition; when shown, they are often found to be strangely crude, technically; they may contain comic references now rendered tragic by a death; and they *always* tend to contain patches of now negligible interest. So that, by showing them indiscriminately, one leaves the audience vaguely dissatisfied, and exposes one's early technical errors into the bargain! This most particularly applies to those occasional bits of "newsreel stuff" one shoots quite casually, which are still waiting to be titled . . .

A 100% Efficient Method

There is just one 100% efficient method of getting over the above-mentioned troubles, and that is to make a special film dealing with the past: one complete reel of "flashbacks." Fifteen minutes or so of the cream of the last few years' films, of which the highlights only will be made to live again, so that their reputation is sentimentally enhanced and the foresight they display is applauded and the sum total of their appealing moments carefully condensed into one Reel of Retrospect.

The procedure for doing this is comparatively simple. It is best to work in chronological order, so the first step is to arrange all the available material in a row along the table, from the very first shot ever made up to the most recent. Material falls under three headings: Completed productions; Short news and interest flashes, some titled, some not; and Odds and Ends of cut-out shots, library shots, and experimental shots.

Next, review this material. Generally, one remembers the best bits very clearly, but any partly-forgotten material should be projected as a refresher. With pencil and paper record the bits which will definitely demand inclusion in the Retrospect reel, also noting other "possibles." Roughly draft a titling scheme that will link them together: in some cases it will be necessary to include the lead title of a past success as well as sub-titles where a complete sequence of an old film is to be used.

Finally, look well through the Odds and Ends, for here one will find, if they have been cannily kept, shots which are practically as good as the retakes used in finished past productions; the use of these will save cutting and reproducing from the old complete film.

'Stolen' or Copied?

In all, about ten minutes' worth of bits will be needed, the rest of the Retrospect reel consisting of titles. After final choice of bits required, it has to be decided whether these can be permanently stolen from the old film, or whether they are to be copied and then replaced. Usually, both methods will apply: old "big" films must not be left mutilated, but bits can be taken from the short films which would not warrant the expense of replacing. Anything taken from the Odds and Ends is, of course, money for nothing!

When removing sections which are to be copied then replaced, simply rewind the cut reel with the loose ends overlapped and a bit of paper inserted as a marker. All sections to be copied should be carefully cleaned with Carbon Tetrachloride, joined together, and a

(*Continued on next page*)

A shot that relies for its effectiveness on the tonal quality—balance of light and shade.

Retrospect

(*Continued from previous page*)

couple of feet of leader fixed at each end. Either a direct-reversal copy can be made, in which case the emulsion of the copy is on the opposite side to that of the original, which is a disadvantage because it causes a focus change in projecting : or, a dupe negative can be printed on positive stock, and from this a further new positive print is made.

This costs about the same, and there is really scarcely any appreciable difference in graininess. Other advantages are that it can easily be done at home if a printer is at hand or borrowable ; processing of the positive stock is very easy indeed, and all the work can be done in bright red light. By this method, too, the emulsion is on the same side as the original.

Huge Scope

After copying, the originals should be faithfully re-inserted in their respective places : if there is a danger of this being shirked, why go to the expense of copying ! Then lay out all the material and finally decide upon the titling scheme. Here there is huge scope, though the importance actually lies far more in the wording than in the technical fireworks one may feel disposed to include. Straightforward linking titles are simple and sound. Or, they might take the form of extracts from a letter recalling the incidents shown. Or, linkage of actions or locations, in which case shots of signposts and station names may displace many titles. Humorous linking must be considered. Or again, definite headline-type titles for every episode.

Another question to be considered in making out the film plan is whether any special shots should be made for inclusion. No film material may be available of some important event, in which case a shot of a still picture (made in the titler) might be desirable. Again, it might be wished to include a reference to some big world news event of the past, in which case a shot might be culled from an old professional newsreel, or from a friend's library. One can even go to extremes and include an acted old-time sequence, in suitable dress. When it comes to the question of main titles, and in certain cases the titles introducing separate main sections of the Retrospect film, a little elaboration may well be indulged in. They may be superimposed on some suitable ancient shot, or on an old scrap-book, or Victorian family photograph album, or close-up of projector working, etc. Or the wording may be spelled out with pieces of film twisted to form the letters. Or the lead title may be replaced by a close-up of the label on a film tin. Or it can be drawn in the form of a title seen on a cinema screen.

As regards the wording, the simple " Retrospect " or " Looking Backwards " or " Souvenirs " are effective, followed by any notes and dates and credits that may be necessary. Another method is to introduce the film very casually, as though it contained a few flash-backs strung together haphazardly, in which case a run of two or three short titles may well be used, thus :

1. DO YOU REMEMBER—
2. —as far back as 1888 ?
3. We don't, but in May 1930 . . .

then follows a very "dated" shot made at some family gathering with, if possible, close-ups, which may have a short, pungent title each.

Thus is the train of reminiscent thoughts started, and it will be maintained and fostered throughout the Retrospect reel if the arrangement is well and truly done : for the material has already proved itself, and Time will merely have strengthened its appeal.

SIXTH SCOTTISH AMATEUR FILM FESTIVAL

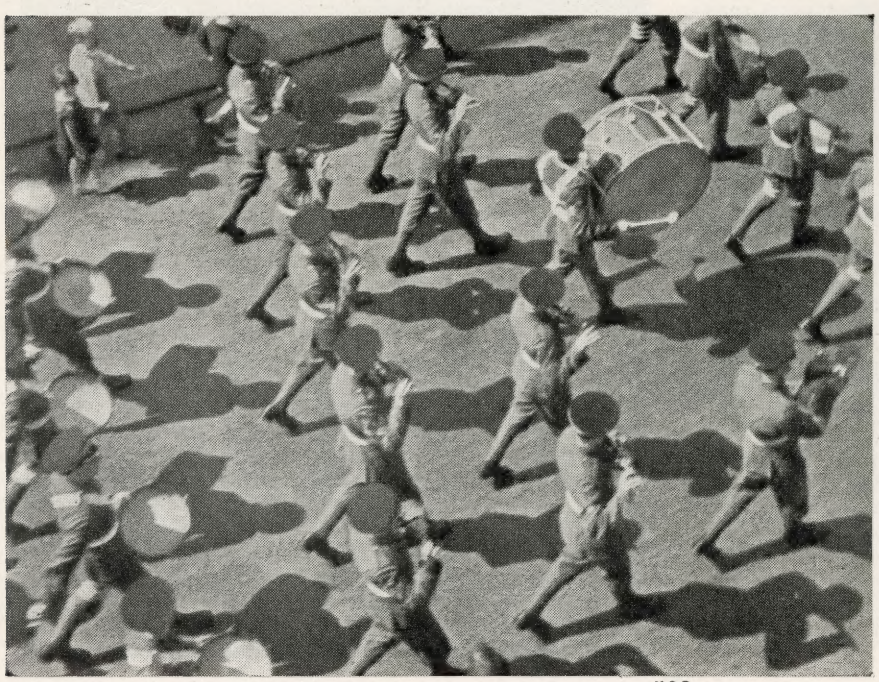
The Sixth Scottish Amateur Film Festival will be held at the Lyric Theatre, Glasgow, on Feb. 4th, when the final screening and adjudication will take place. Entry forms must be in the hands of the secretary, A. Russell Borland, Scottish Film Office, 26, India Street, Glasgow, C.2, not later than Jan. 14th. There is an entrance fee of 5/- per film for societies and 2/6 per film for individuals. Individuals and clubs in Great Britain may compete, only one class being reserved exclusively for Scottish entrants. Entry form and details may be obtained from Mr. Borland.

TWO-SIDED SCREEN

Messrs. Kingcine Supplies, of 34, Albert Road, Portsmouth, announce an interesting new two-sided screen, one side having the firm's usual "Lumos" silver finish for black and white films, the other surface being dull white for colour projection.

FOUND—

—In Montana, Switzerland, a Kodak cine film. Will the loser please apply to Mr. P. Brook, Alpina Hotel, Murren, Switzerland, stating type of film, width, length, date of stay in Montana and the approximate date (and, if possible, the locality) of the loss.



'Pattern' and 'rhythm' are highbrow terms ? But these qualities are in this shot obtained simply through the angle chosen.

FOCUSSING PROBLEMS

and Improving Image Quality

Previous articles in this series have dealt with choosing the equipment (Oct., 1938), getting the right exposure (Nov., 1938) and printing short lengths in the camera (Dec., 1938). For the past three years Major Notcutt has been engaged in making films on a professional scale in Africa with 16mm. equipment. This series is based on his experiences.

By L. A. NOTCUTT, D.I.C.

IT is inevitable that through misjudgment or accident, you will sometimes get shots which are appreciably over or under-exposed. The professional can avoid this by exposure tests or, when in doubt, by taking the shot several times at different exposures or by using more than one camera. Such shots can be greatly improved by treatment of the negative followed by re-printing, all of which can be done in the little processing outfit described in the previous article.

Fig. 1. A. B.

Fig. 1, Photo A, shows an under-exposed picture. It is flat, and there is a lack of shadow detail. Photo B shows an identically exposed picture which has been intensified, and much improved thereby. The solutions required for intensification and reduction are chemically unstable and must be used fresh each time, so, owing to the very small quantities you will require, it will be preferable to use Burroughs Wellcome Tabloid products for this work. Three such products are desirable, and each contains full instructions:

1. Tabloid Mercury Intensifier. After intensification with this you re-develop the negative with your M.Q. developer. You do all this in daylight.
2. Tabloid Ferricyanide Reducer. This somewhat increases contrast. You also require a 10% solution of plain hypo for use with this chemical, or you can buy Tabloid hypo but it is somewhat expensive.
3. Tabloid Ammonium Persulphate Reducer. This somewhat reduces contrast. You also require a 10% solution of Sodium Sulphite with this, or you can get it in a Tabloid form.

Not only can you improve shots which are unintentionally wrongly exposed by this means but you can use under or over-exposure deliberately to secure desired results. For instance, if a scene tends pictorially to be very flat, i.e., lacking in contrast due to absence of highlights and deep shadows, you can improve it by deliberately slightly under-exposing and then intensifying your negative. You will get the result shown in Fig. 1. Or, in the converse case where there is too much contrast, you can somewhat over-expose and then reduce the negative with Ammonium Persulphate.

A Warning

I must warn you against carrying these processes too far. A much under-exposed heavily-intensified negative makes a ghastly print. And excessive over-exposure results in the production of visible grain, i.e., minute dots similar to a photographic reproduction in a cheap newspaper. You can try out these processes on the under and over-exposed shots that resulted in the film test described in the second article.

Reduction with Ferricyanide is useful to bring out cloud effects that have been somewhat lost as the result of over-exposure. Reduction with Ammonium Persulphate is also useful in cases of halation, i.e., fuzziness of the parts of the photo which are too brilliantly lit, such as metal or glass where they reflect light into the camera mirror-fashion.

Fig. 2 A. B.

Now for two other methods of 'improvement,' both being done while shooting. The first is by what is called 'cheating,' and the result is shown in Photo A of Fig. 2. If you compare this with Fig. 1 you will notice that the head stands out much more clearly, and this is due to the

(Continued on next page)

Focussing Problems

(Continued from previous page)

fact that the background is out of focus, which has been done by bringing the character forward so that he is further away from the background.

This re-arrangement of a character is, within limits, quite unnoticeable on the screen. You can arrange your characters for a long or medium shot—for instance, they may be sitting down at a table—and for such shots the background may be of importance and should be

If your film includes a train journey on which you yourself go, you may not have the time or opportunity to get all the shots you require, so pay a second visit to the station and secure the shots of another train drawing out.

in focus. When you come to the close-ups, you move the table with the characters away from the background in order that the latter shall be out of focus. You can even move the characters themselves to a considerable extent in relation to their original positions without it being obvious to the audience, and thus 'cheat' the characters into a better position for the camera.

In Photo B of Fig. 2, the effect is further enhanced by back spot-lighting. In this case it was done with a small mirror held by a man who was just outside the edge of the picture, at the back. This works well with black faces but is too brilliant with white faces; the mirror must be covered over with a piece of gauze to reduce the glare. A reflector on the ground, arranged to throw light upwards into the shadows under the face, is also a great help but I do not make much use of it for black faces because it has much less effect.

Out-of-Focus Backgrounds

I have introduced you to this problem by showing you the effect of improving a close-up by getting the background out of focus. The problem in this case is: where must the character be placed in relation to the background to obtain the out-of-focus effect? There are also two other common depth-of-focus problems.

The first is when filming medium length shots (where the characters are half-length) in which there is a good deal of action, as in this case it is important to know the limits within which characters can move and yet be sharply in focus. The second is in distant shots, which are often much improved if you can arrange for the bough of a tree (genuine or faked) or some other object to cross the top of the picture. In this case you want to know how near the object can be to be in focus at the same time as the distant background.

You can solve these problems in two ways (a) by depth-of-focus tables, or (b) by some form of focussing eyepiece. I much prefer the latter because the former involves a lot of measuring and does not tell you anything about 'out of focus.' Personally I use a focussing eyepiece supplied by Messrs. Dallmeyer Ltd., and I have substituted the low-powered magnifier in this for a pocket microscope which gives a high magnification of a very small part of the field. I smear glycerine on the ground glass to reduce the graininess and I screw the lens I propose to use into the eyepiece.

Getting the Focus

I have a small board on which is mounted an advertisement with print of different sizes. This board is held upside down by a man who moves about according to my instructions and by looking through the eyepiece I can then see exactly what is in focus when I have the lens set at a particular focus and particular stop. Likewise I can see what is out of focus. It only takes a minute or two to learn everything I want to know. I then screw the lens back into the camera set at the particular focus.

You must realise that the stop affects depth-of-focus. The higher number stop that you use the greater the tendency for everything to be in focus, and conversely, the low number stops cause focus to be more restricted. One use of a filter is to enable you to use a low number stop and thus get your background out of focus, but you will have to remove it if it is the reverse effect you are seeking.

Filming Very Small Objects

You can also use the focussing eyepiece to enable you to take pictures of very small objects, provided you have a 15mm. (wide angle) lens. All you need is just over three inches of 16 s.w.g. copper wire, which you carefully bend into a circle so that it will just slip over the screwed part at the back of your 15mm. lens. You now put the lens into the focussing eyepiece (using a

(Continued on page 530)

False Perspective

USING MODELS WITH REAL SETS

This is the fifth in the series dealing with set construction for amateurs. In the first four articles advice has been given on constructing simple sets, increasing apparent size, designing sets to enhance atmosphere, economy in set construction and the Schufftan Process.

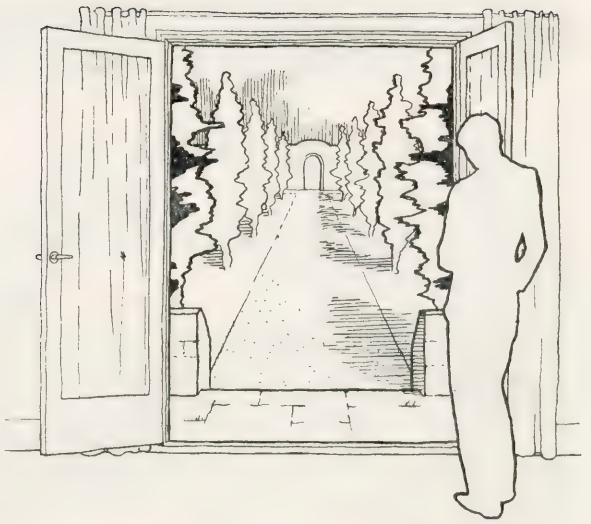


Fig. 1. Part of the back wall of the set and the garden model described in the accompanying article

By
G. BRIAN HERBERT, B.A., A.R.I.B.A.

ALTHOUGH the normal filmic relation of model shots to true shots is produced by intercutting, there are yet occasions when both sets and models are combined in the same shots. This is usually done with the object of increasing the apparent size of a set when space is limited, or may yet be adopted for reasons of economy. As we have already discussed several methods for increasing sense of space in amateur sets it might be as well to examine this aspect of the use of models before considering models *qua* models.

Sometimes in romantic dramas there appears on the screen some such scene as a hillside up which a serpentine road winds its way to a castle at the top. With no movement in the scene one mentally puts it down as a model shot, as it probably is, but the advent of a party of horsemen riding along the road tends to upset one's ideas.

Possibly the road and the hill are real, a set of the castle being erected at the top. More probably, however, the road is only real as far as the second bend—to which point the horsemen ride—after which it gradually decreases in width and continues in miniature to a model castle, the apparent distance being created by false perspective.

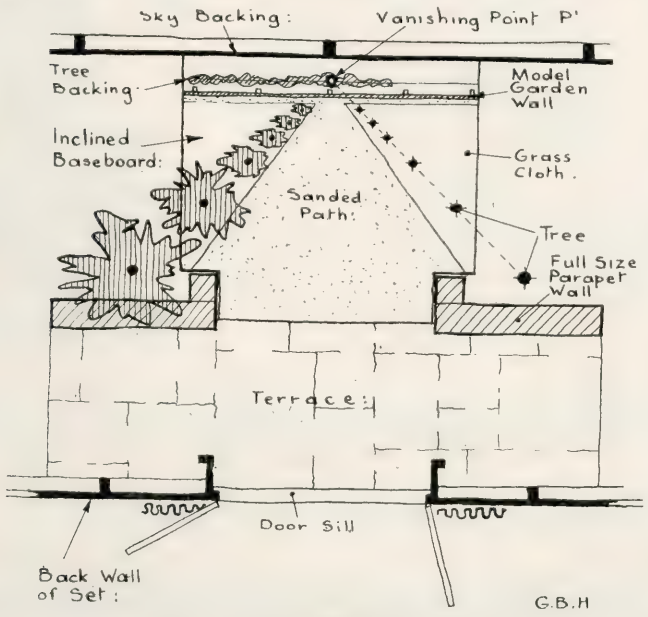


Fig. 2. Plan of scene shown in Fig. 1.

Distance, as everyone knows, reduces the apparent size of an object, and in pictorial representation the deliberate reduction in size of an object produces an illusion of distance. To give the simplest illustration, if a circle of 2 inches diameter is drawn on a plain sheet of paper and another circle of 1 inch diameter is drawn alongside, the impression is created of two balloons or bubbles, one of which is further away than the other.

In the same way, therefore, in a film, small-sized buildings at the back of an exterior set can be made to appear full-sized buildings in the distance, provided the actors keep well within the part of the set built to their own scale. The trick is obviously a saving of both money and space and is used quite extensively in professional films—that farmyard set in the new Gracie Fields picture *Keep Smiling* being one instance.

Where to See Examples

Examples of false perspective can also be seen in the windows of travel agencies and estate agents sometimes, although in this form they are rarely little more than three-dimensional pictures. It is doubtful whether amateur film societies, despite their apparently boundless enterprise, would be prepared to tackle any set as large as a street scene, or even as large as the farm just mentioned, but it might perhaps suit their purpose if, on throwing open a pair of french doors at the back of a set, a garden vista, for instance, with a long avenue flanked each side by trees was revealed (Fig. 1).

The greater part of the studio floor space being more or less devoted to the room set, the illusion of a large garden outside could be created by the use of false perspective. Now the disadvantage of faked perspective is that it only appears correct when seen from one point of view, which means that all shots showing the vista must be taken from approximately the same camera position, movement forwards or backwards being more allowable than sideways.

(Continued on page 515)

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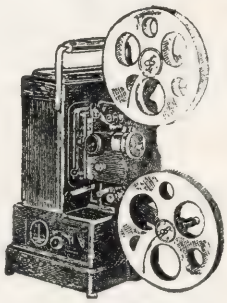

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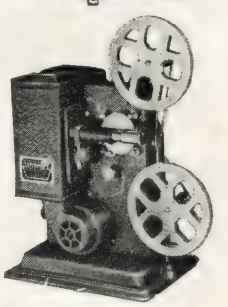

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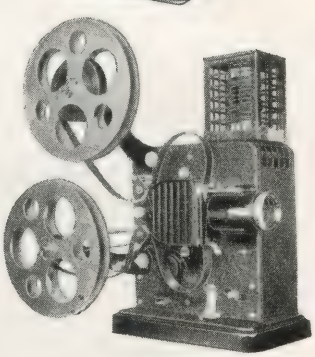

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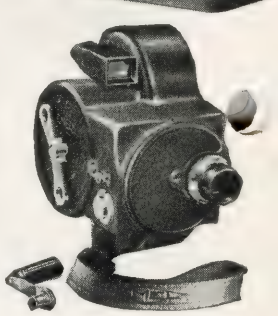

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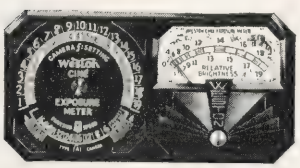

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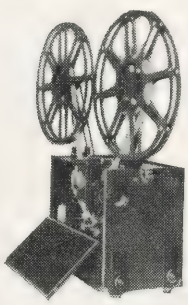

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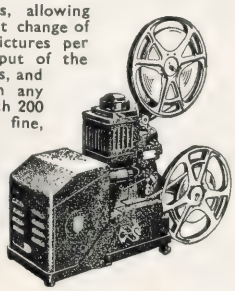

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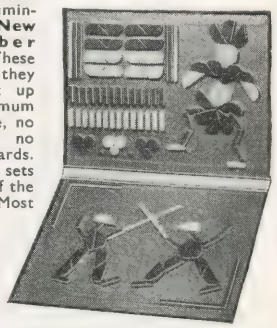

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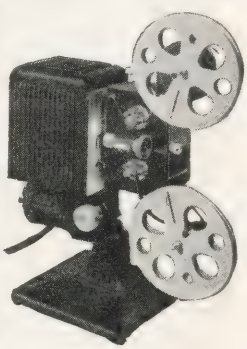

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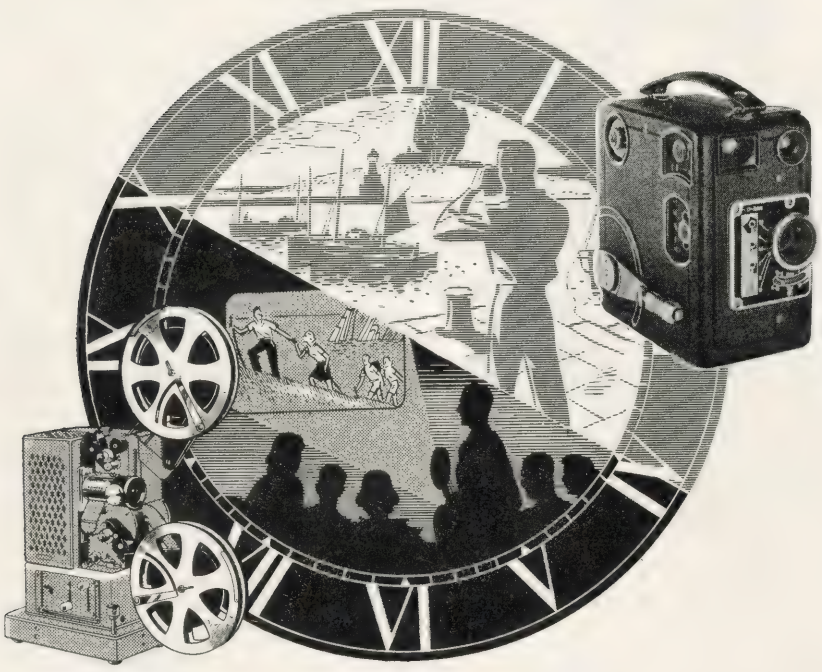

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9.5 mm. **Coronet Model 11 ;** motor drive ; as new ; List £9 17 6 .. .. .. £6 10 0

16 mm. **Ensign Model 100 B ;** 2 in. Superlite f/1.8 lens ; as new ; Cost £17 10 0 .. £9 0 0

16 mm. **Ensign Silent Sixteen Model 250 ;** 250 watt lamp ; resistance ; case ; very good condition £10 17 6

16 mm. **Eumig P 111 ;** 250 watt lamp ; as new £11 15 0

9.5 mm. **Specto ;** for A.C. mains only ; almost new ; List £14 15 0 .. .. .. £11 15 0

9.5 mm. **Pathe 200 B ;** resistance ; as new ; Cost £16 15 0 .. .. £11 19 6

8 mm. **Eumig P 111 ;** 250 watt lamp ; as new £12 12 0

16 mm. **Kodascope D ;** 1½ in. lens ; resistance ; very good condition ; List £18 10 0 .. £12 12 0

16 mm. **Keystone A 72 ;** 300 watt lamp ; 2 in. Ilex f/2.5 lens ; resistance ; as new £13 5 0

16 mm. **Kodascope Model B ;** 200 watt lamp ; 2 in. lens ; self threading model ; fitted pilot lamp ; resistance ; good condition £15 0 0

9.5 mm. **Pathe 200 B ;** 32 mm. lens ; 400 watt lamp also 200 watt lamp ; Dallmeyer Transformer ; excellent condition £16 16 0

16 mm. **Kodascope EE ;** AC/DC model ; 300 watt lamp ; resistance ; as new £19 15 0

16 mm. **Bell & Howell Filmo ;** small black model ; 200 watt lamp ; 2 in. lens ; resistance ; case ; good condition £19 17 6

9.5 mm. **Pathe Lux Type Y.C. ;** Type "O" lamp ; resistance ; as new £20 0 0

16 mm. **Siemens Home ;** 200 watt lamp ; good condition £22 10 0

USED CINE CAMERAS.

9.5 mm. **Pathe Motocamera Model B ;** f/3.5 lens ; case ; good condition £2 19 6

16 mm. **Bolex ;** f/3.5 lens ; capacity 50 ft. ; case ; good condition £3 3 0

9.5 mm. **Cine-Nizo ;** f/2.9 lens ; portrait lens ; filter ; good condition £4 4 0

16 mm. **Cine-Kodak Model B ;** f/3.5 lens ; 100 ft. capacity ; case ; fair condition.. £4 17 6

9.5 mm. **Pathe Motocamera Model H ;** f/2.5 lens ; 4 speeds ; interchangeable lens mount ; single picture device ; excellent condition ; List £7 0 0 .. .. £5 5 0

16 mm. **Cine-Kodak Model B ;** f/3.5 lens ; specially fitted with still picture device ; good condition £5 10 0

9.5 mm. **Dekko Standard ;** f/3.5 Dallmeyer lens ; as new ; List £7 15 6.. .. .. £5 15 0

16 mm. **Cine-Kodak BB ;** f/3.5 lens ; 2 speeds ; excellent condition £7 15 0

16 mm. **Ensign Autokinecam ;** Cinar f/2.8 ; 3 speeds ; case ; good condition .. £8 8 0

16 mm. **Cine-Kodak B ;** f/1.9 lens ; case ; very good condition £9 9 0

16 mm. **Bell & Howell Filmo Model 75 ;** Cooke f/3.5 lens ; case ; very good condition ; List £17 10 0 .. .. £9 15 0

16 mm. **Victor ;** f/3.5 Dallmeyer lens ; good condition £9 17 6

16 mm. **Bell & Howell Filmo Model "H" ;** f/3.5 Cooke ; 2 speeds ; case ; good condition £11 10 0

16 mm. **Siemens Model B ;** f/2.8 lens ; as new £13 13 0

16 mm. **Ensign Autokinecam ;** f/1.5 Dallmeyer Speed ; 3 speeds ; case ; good condition £15 15 0

16 mm. **Cine-Kodak Model K ;** f/1.9 lens ; 2 speeds ; case to hold camera and films ; as new £20 0 0

16 mm. **Siemens Rangefinder Model C ;** f/1.5 Meyer ; 4 speeds ; as new £24 0 0

16 mm. **Ensign Super Kinecam Model 8 ;** 1 in. Dallmeyer f/1.5 also 4 in. Dallmeyer Tele f/4.5 ; 5 speeds ; case ; good condition £27 10 0

16 mm. **Magazine Cine-Kodak ;** f/1.9 lens ; case ; as new ; List £40 0 0 .. £30 0 0

16 mm. **Bell & Howell Model 70 D ;** 1 in. f/3.5 also f/1.8, also 4 in. f/4.5 Cooke lenses ; 7 speeds ; case ; excellent condition £52 10 0

(Continued from page 511)

False Perspective

Admittedly the camera will be dodging about the set in the course of the sequence, but it should be possible, with a little forethought, to avoid showing the vista except from the one point of view since the majority of shots will be close. One could, of course, include a glimpse of one of the real trees immediately outside the french doors without showing more of the vista.

Fig. 2 is a plan and Fig. 3 a cross-section of the back wall of the set and the modelled garden shown in Fig. 1. Outside the french doors is a terrace path along which actors can walk if required. Steps apparently lead down from this to the path running between the avenue of trees, the impression of steps being created by the sloping tops to the returns of the parapet walls.

Disguising the Joint

Assuming that you cannot actually start the avenue at a lower level than the terrace, by raising the terrace up slightly at the side further away from the set a definite edge will be given to the top step, which will create a real break, however small, between the terrace and the avenue. This break helps to disguise what might perhaps be a troublesome joint to conceal if the terrace and avenue were supposed to be at the same level. In a similar manner the sill of the french doors tends to hide the fact that there is really no difference in level between the floor of the room and the terrace outside.

In constructing the model vista, the first thing to remember is that in perspective all parallel horizontal lines meet in the same vanishing-point, and these vanishing points, wherever they may lie, are always at eye-level, which for the purposes of camera-work means lens-level. If the normal height of the camera lens from the floor is 5 feet, then the height of the vanishing-point of the vista will also be 5 feet from the studio floor.

The Reason for the Door

Having decided that this vanishing-point is to be situated centrally as far as the french doors are concerned, and knowing the depth behind the set at your disposal, you can fix the exact position of this point, P, at the top of the sloping baseboard of the model, and, having agreed upon the width of the long avenue where it starts at the supposed bottom of the steps, this can be set out by producing the lines marking its edges back to meet at P at the top of the baseboard.

In reality such a path receding into the distance would die away to a point if it were to continue for ever and ever, but as this is unlikely in a garden, a stop must be provided for it in the model. A door has therefore been shown in a wall, a fairly logical conclusion to a path. This model wall, erected vertically in a position somewhere as shown in Figs. 2 and 3, effectually conceals P from view, and masks the top of the baseboard.

Now, if the garden is supposed to be, say, 2 feet below the level of the floor of the room, it will mean that the vanishing-point level, or camera lens level, will appear to be 5+2=7 feet above the garden. Therefore any vertical object anywhere on the sloping baseboard will seem to be 7 feet in height if its top is level with P, which will readily give you the vertical scale at any point on the baseboard and, therefore, the scale of the garden wall wherever it is placed.

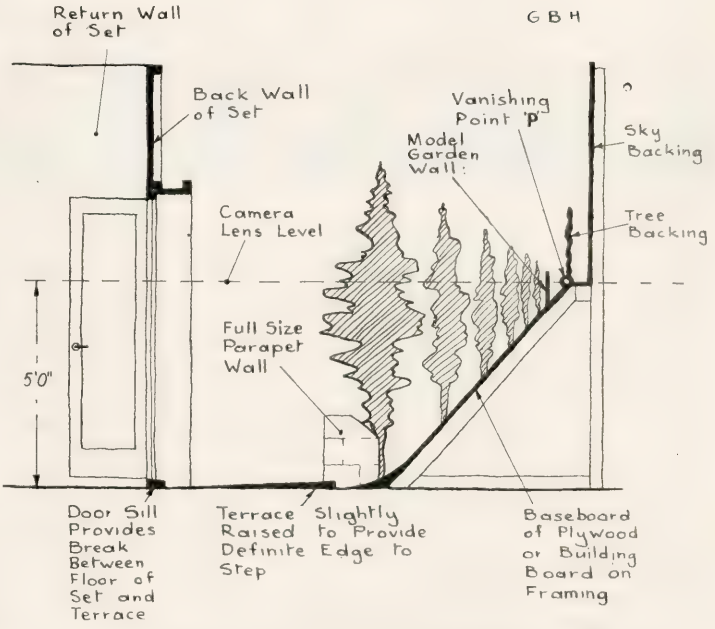

Return Wall of Set
G B H
Back Wall of Set
Vanishing Point P
Model Garden Wall
Sky Backing
Tree Backing
Camera Lens Level
Full Size Parapet Wall
5'0"
Door Sill Provides Break Between Floor of Set and Terrace
Terrace Slightly Raised to Provide Definite Edge to Step
Baseboard of Plywood or Building Board on Framing

Fig 3. Cross section of scene shown in Fig. 1.

The pathway can be glued and covered with sand, and the grass borders made of some suitable cloth or rough paper creaselessly glued down. The edges of the grass verges in reality would be slightly above the path, but these would only become very noticeable in the foreground and could either be painted in or masked by judiciously placed shrubs.

Spacing the Trees

Of the trees themselves, the pair nearest the set (shown black in Fig. 1) could be real Cupressi, or similar evergreens, and the second pair also real, but younger and therefore smaller trees, the remainder being either Japanese dwarf evergreens or one of the types of model trees which we shall discuss later on. The row of trees on each side should be set out so that the space between the first and second is to the second space as the second space is to the third and so on.

In Fig. 2 the suggested positions of these trees on the right hand side have been indicated by black spots only, for the sake of clarity. Having fixed the positions, and the supposed height of any one tree, a string stretched from the top of this to P will give you the line of heights of all the trees in the row.

Trees are irregular in shape nor need they necessarily be planted at regular intervals, so that a little latitude is allowable. This is also the reason I have chosen a garden vista as an example. Had it been a colonnade

(Continued on page 538)

FADES, DISSOLVES AND WIPES

Last month our contributor discussed the use of the cut, which is the basic and simplest form of transition. Here he analyses the remaining transitions. The practical side will be dealt with next month in an article by Eric F. Impey on an ingenious device for securing wipes.

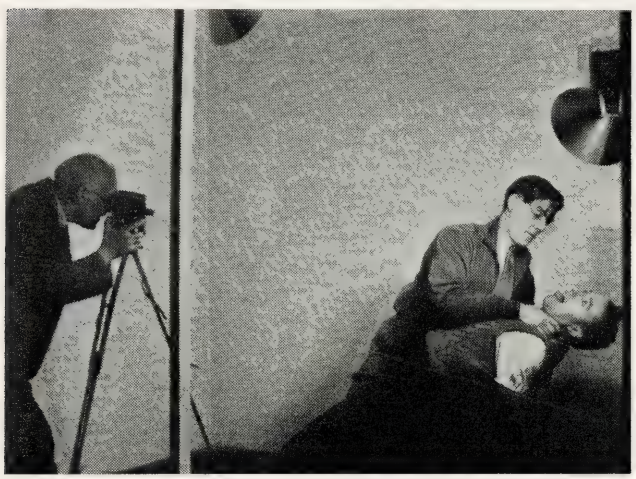
By

DAVID E. RICHARDS

ADOLF ZUKOR earns a bad mark in the Technicolor short "Trees." A winter scene in the country is faded out, but the film proceeds directly to a shot of trees out in late spring. A fade-in is needed to complete the idea of a time lapse.

This brings us to the second method of shot transition, the fade; this is used to mark the end of one sequence and to bridge a lapse of filmic time between the next. Whereas the cut is timeless a fade represents an indeterminate space between two shots, and thus interferes with the establishment of a recognised rhythm. This form of transition probably presents the least difficulty, but its use should not be too frequent; and, like symbolism, the fade should coincide naturally with the action content of the film.

Consider two ways of fading out a scene. First, at the end of a sequence the screen gradually darkens and the images disappear. This is clearly a chemical process



Liverpool A.C.S. making a screen test prior to embarking on their first production.

that bears no relation to the content of the film. Examples of natural fades come from "Lost Horizon" and "The High Command." In the first film the aeroplane is seen flying in the daytime over the huge mountain ranges of Asia. Clouds of snow begin to blow from the peaks and soon hide the air liner and fill the screen. When the last of the snow has cleared away we see the machine with wing and cabin lights on, flying at night.

Thorold Dickinson uses a similar type of fade in "The High Command." Natives in the bush are beating their drums in the evening in front of a fire, while the General and Major Carson are ostensibly looking on, but are in reality engaged in a very personal conversation, the importance of which is seen later in the film. Suddenly the wind blows the smoke from the wood fire and everything is hidden for the moment. The smoke slowly clears away and only the darkness of the night is left.

These two fades utilise the material of the film and do not appear artificial. In an earlier sequence of "The High Command" Mrs. Cloam rises from the couch on which she leaves her husband and leaves the room with dignity. As she passes into the adjacent room of the bungalow she turns towards the camera and draws two black curtains across the doorway —one from each side. The scene fades out—the fade being started and precipitated by the darkening of the screen on drawing the curtains.

The fade and dissolve have much in common, but whereas the former is a definite break between two shots, the latter is a device by which both the old and the new images are held in the mind of the audience at the same time. This is done by allowing the second scene to appear on the screen while the first is still fading. The images overlap, but there is no resultant change in exposure.

The correct use of the dissolve is, however, debatable, or at the best restricted. For all that it is a firm favourite

Scene from the Catford Film Players' current production, "The Three Infernal Jokes."

with film editors. Not only is it used to conceal faulty continuity and bad matching, but in some films the quick mix almost replaces the cut. The dissolve can never be harsh or exciting and probably may be used where

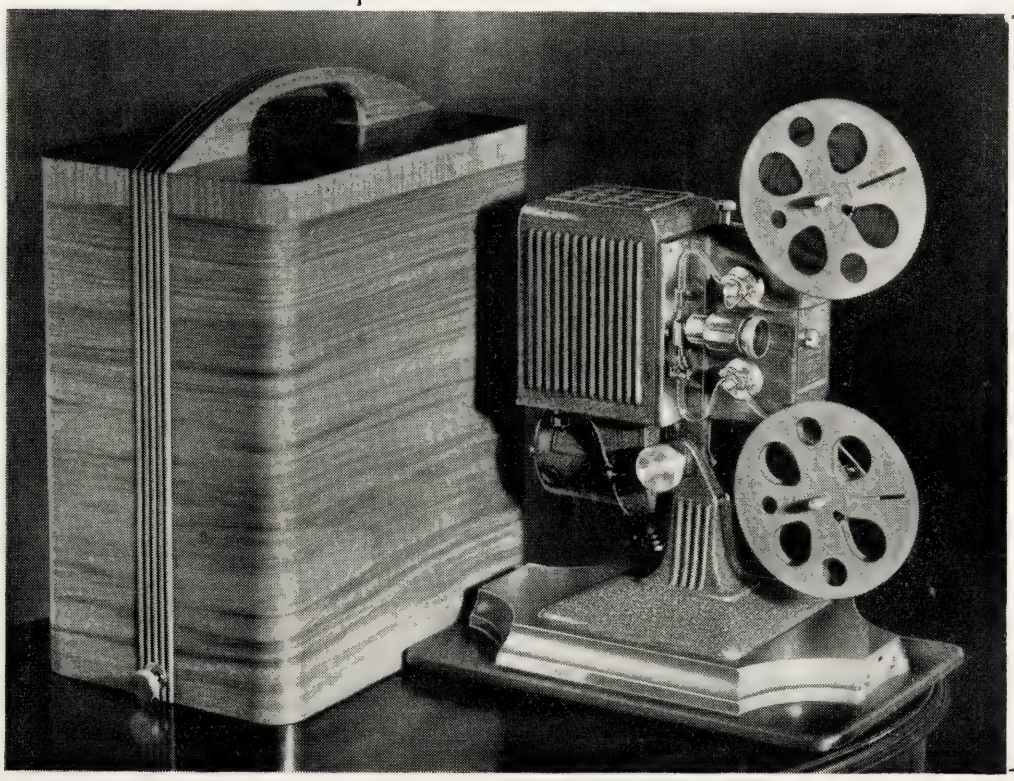
(*Continued on page* 518)

Announcing the new Kodak Luxury Projector

HOME 'KODASCOPE' EIGHT DE LUXE

The walnut-veneered carrying-case for the Home 'Kodascope' Eight de luxe is a handsome piece of furniture; no need to hide the projector away when not in use! It is included in the price of the 'Kodascope' together with a splicing outfit, dummy reel of film for practice, spare motor-drive belt, bottle of lubricating oil, 200 ft. take-up reel. Complete Outfit: **£20.0.0.** (Also available on Kodak Credit Account Terms: £3 down and 12 monthly payments of 30/-.)

"That's a nice-looking job" you'll say when you see this new 'Kodascope'. Then, as you test its quiet, smooth-running mechanism in action, you'll discover a host of points that make for more enjoyable projection. Threading, for instance, becomes easier than ever before with the special clampless sprockets and new-type gate. Framing is done by turning a single knob—no need to adjust the gate and then retilt the projector. The *f*2 lens and 200-watt lamp give up to 20 per cent brighter illumination than you get with similar apparatus. Read through the details below and notice the other outstanding features of this new, de luxe projector. Ask your nearest Ciné-Kodak dealer for a demonstration, or write to Mr. A. C. Taylor, Dept. 57, Kodak Ltd., Kodak House, Kingsway, London, W.C.2.



SPECIFICATION

ALL-METAL CONSTRUCTION: Body and lamphouse of die-cast non-corrosive aluminium alloy; cast-iron base gives great steadiness.
BRILLIANT OPTICAL SYSTEM: 1-inch focus *f*2 projection lens, double condenser lens and silvered lens reflector. Optical framing.
POWERFUL LAMP: Special 200-watt 100-volt coiled-coil pre-focus projection lamp.
SELF-LUBRICATING MECHANISM: Oil is distributed automatically to all bearings from four readily-accessible oil holes.
RAPID MOTOR-DRIVEN REWIND: Reels are rapidly rewound by motor by a simple adjustment of belts.
SUPER FINISH: Bronze crinkle japan and chromium plate.
CAPACITY: 200 ft. of 8 mm. film.
SIZE: 12 x 9¾ x 6 ins.

Shot Transitions

(Continued from page 516)

Low angle, so that the only background is the neutral one of the sky, suggests here lightness and freedom.

strong contact is required between successive shots, or to show transitions in space of time.

For instance, in " Lost Horizon " a distant shot of Shangri-la dissolved into a close-up from the same angle. The surroundings of the city were established and there is no doubt that the result is more fluid and pleasing than if the cut had been used. In " Brief Ecstasy " the revolving neon sign outside a snack bar dissolved into a close-up of a hand stirring a cup of coffee with a spoon. Justification for the use of this form of transition may be found in the resultant smooth continuity and economy of footage, but probably a cut would have done just as well.

Transition in Time

Guitry's " The Cheat " gives us an example of transition in time suggested by a dissolve. Sacha Guitry is in hospital recovering from effects of the war. He has been given about half the library to read and as he finishes each book he places it in a pile on the table. By means of successive dissolves the stack of books on the table and the whiskers of M. Guitry's face both get bigger as time passes.

Later on he tells us how, when he thinks of his first wife, he thinks of her as she might have been painted or sketched by famous artists. While his reminiscences are heard the close-up of his former wife dissolves into portraits in the appropriate style.

Another use of the dissolve appeared in the Jubilee film of the ceremony in the Abbey. No facilities for filming were given and instead two still photographs of the late King and Queen Mary at the altar were used. These were joined by a lap-dissolve, the purpose of which was to prevent the breaking up of the slow, dignified rhythm of the ceremony by two static shots. The dissolve has also been used in super-impositions of atmosphere scenes, as in the coronation scene of "Victoria the Great " and the night club scene of " Brief Ecstasy."

The Wipe

The wipe is another form of transition, the legitimate use of which is rare. The way in which one scene rolls up to reveal the successive one reserves the wipe for special use only, such as credit titles ; or to record with economy the progression of space or time, or where it is suggested by the action of the sequence. Thus a map in a school may be rolled up to reveal a typical scene through the window.

In " Lost Horizon " the wipe is used to give the effect of progression when Ronald Colman and his followers return over the icy mountain side. On each reappearance of the travellers the conditions are grimmer, their pace slower. In this example the wipe also gets over a technical difficulty. The camera shoots directly at the mountain side and the men pass horizontally from one side to another.

Clearly, in medium shot it does not take long for them to disappear from the frame, nor is much of the surroundings seen. A cut using this material only would make them appear to walk round the mountain in circles. The problem is solved and the tempo quickened by wiping the scene off in the direction of the actors as soon as they reach the edge of the frame and allowing them to re-enter from the opposite side.

The wipe is used to give an air of hustle in " The Campanile Murder," though it is used too often and the impression is of the detectives being in two places at once. For instance, the plain clothes man strides across a room and opens the door on the left. The scene is wiped rapidly from right to left before he has quite opened the door and he is seen coming out of the door on the right of the screen.

Wipe to Infer Time Lapse

An interesting use of the wipe to infer lapse of time is used in the court scene of " The High Command." A huge pendulum swings first from one side to the other to reveal the court room at a later period of the trial and back again to suggest a further efflux of time.

In conclusion, let it be remembered that shot transition must be always carefully considered, since although it can never make a film, it may go a long way to marring one.

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These famous characters created by Walt Disney are universal favourites. Young and old alike enjoy their adventures. That is why these ENSIGNAREELS will make invaluable additions to your private film library. You may be sure that such tried campaigners as Mickey and Minnie Mouse and Pluto can always be relied upon to satisfy your audiences.

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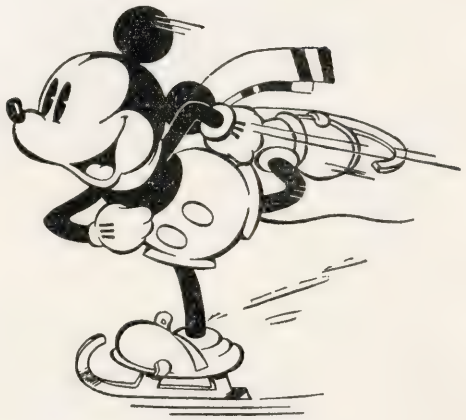

MICKEY MOUSE

8-mm. No.	16-mm. No.	
5024	24	PLUTO'S NARROW ESCAPE
5025	25	MOOSE HUNT
5026	26	MICKEY'S CHOO CHOO
5027	27	RUNAWAY TRAIN
5028	28	GORILLA MYSTERY
5029	29	MICKEY TO THE RESCUE
5030	30	DELIVERY BOY
5031	31	PLAYFUL PLUTO
5032	32	THE CASTAWAY
5033	33	TROPICAL ADVENTURE
5034	34	BIRTHDAY PARTY
5035	35	MICKEY CELEBRATES
5036	36	GROCERY BOY
5037	37	PLUTO HELPS HIMSELF
5038	38	PLUTO'S BATH TUB
5039	39	MAD DOG
5040	40	MICKEY'S ORPHANS
5041	41	CHRISTMAS PARTY
5042	42	MICKEY'S FARM
5043	43	EGG LAYING CONTEST
5044	44	MICKEY IN ARABIA
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5118	118	UGLY DUCKLING
5119	119	ONE OF THE BROOD
5120	120	SPIDER AND THE FLY
5121	121	SPIDER'S DEFEAT
5122	122	BIRDS OF A FEATHER
5123	123	FEATHERED KIDNAPPER

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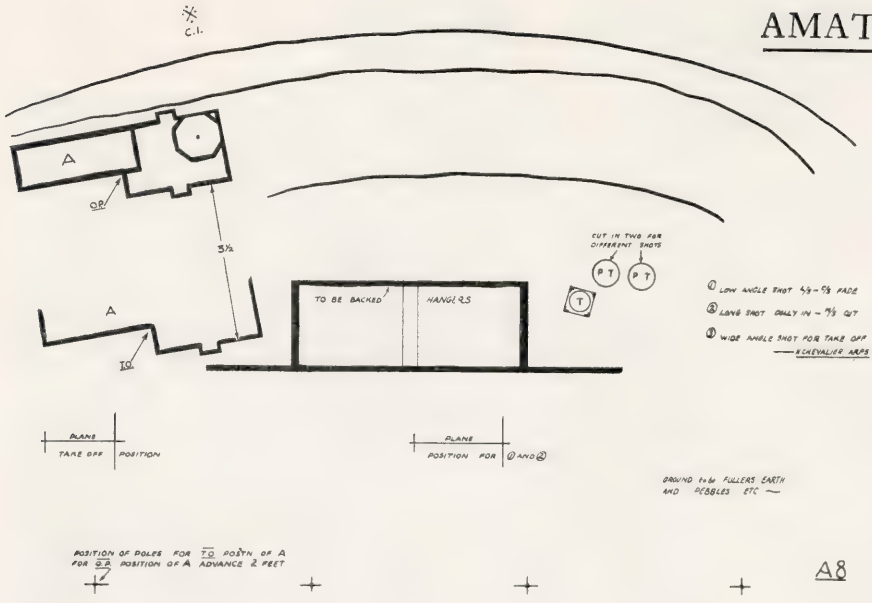
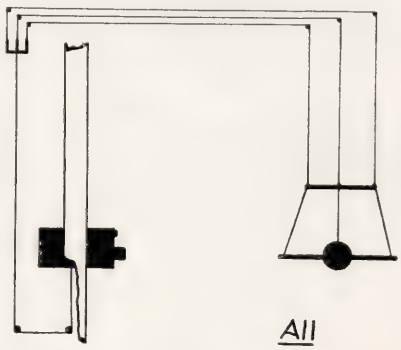
BUILDING


C.I.
A
O.P.
3½
A
T.O.
TO BE BACKED
HANGARS
CUT IN TWO FOR DIFFERENT SHOTS
P T
P T
T
① LOW ANGLE SHOT 4½-5½ FADE
② LONG SHOT ONLY IN - 7½ OUT
③ WIDE ANGLE SHOT FOR TAKE OFF — EXCELSIOR ARPS
PLANE TAKE OFF POSITION
PLANE POSITION FOR ① AND ②
GROUND to be FULLERS EARTH AND PEBBLES ETC
POSITION OF POLES FOR T.O. POSTN OF A
FOR O.P. POSITION OF A ADVANCE 2 FEET

A8

In the first two articles (October and November, 1938, issues) our contributor described the making of a suspension crane and how to fake cloud effects for a sequence showing an airplane crash. The crane is used in this case to show a model airplane in flight against a moving background of clouds.



A11

Full explanation of these diagrams are given in the text.

IN this, our third stage, we are faced with building a model landing field, in addition to making several modifications to the suspension crane.

In planning the landing field layout we must work out exactly the action required. This means roughing out several sketches showing, in detail, the composition required at various stages of the sequence. Cutting in shots are also required and one begins to wonder how so ordinary a sequence apparently requires so considerable amount of painstaking work. The difficulty with models, from the photographic angle, is how to instil "life" into a miniature without resorting to expensive elaborations, both financially and technically, beyond the reach of the amateur worker.

The illustration A9 gives sufficient detail of what will be required; airport buildings, two hangars, a water tower, petrol tanks, the plane and foreground telegraph poles and wires. These poles are important and although it smacks of cinematograph licence, a series of poles flashing past the camera will add depth and interest to the shot as we track with the plane.

Two Establishing Shots Required

In transferring the sketch details to a plan it is necessary not only to allow for perspective, but also for the maximum length of the camera track run, as the first few frames will have to be scrapped in cutting anyway. Additionally, two establishing shots will be required: (1) "The Approach," a low angle dolly shot of the model from position C1 on plan A8, in which we track in from a L.S. to a C.S. for a fade; (2) "Opposite View," showing plane or field from position C2 against the hangars; in which we dolly in from A to a M.S.

This means that our model will have to allow for a travel of several feet either side of the model buildings and in this way make full use of them for backgrounds, as this is a night shot. Plan A8 incorporates all these details and is worked out from the rough height details in A7. A distance of 12 ft. is mapped out for the actual take-off and this distance has not been chosen haphazardly but is the outcome of further careful planning.

It was arrived at in this manner. In working out details it is obvious that the camera will require to track with the plane. If, however, the camera could rise in the same ratio as the plane, keeping it dead in line, then it would be impossible later for the audience to detect that it was, in fact, a model.

So far so good, but this upward travel of the camera entailed alteration to the suspension crane. The centre platform A will have to be dismantled and slides fitted to accommodate a camera lift to produce the required vertical movement. From previous data we know the overall height of the crane to be 6 ft. 6 ins., therefore our camera will only be able to travel 4 ft. when allowance has been made for construction work.

The unencumbered height left after allowance for lift and guides is 3 ft., so if we allow 12 ft. for the take-off a ratio of travel between horizontal and vertical movement will be 12:3 and the shot quick and smooth. The camera will travel vertically at one-quarter the speed of the suspension crane's horizontal track past the model and we are ready to consider the model itself.

Made with Three-Ply

Reference to A8 again will show that the main airport building, A, is required in two positions, O.P. and T.O., standing for opening position and take-off and will have to be made portable. Constructed from three-ply it is fairly simple to build, with the possible exception of the hexagonal tower.

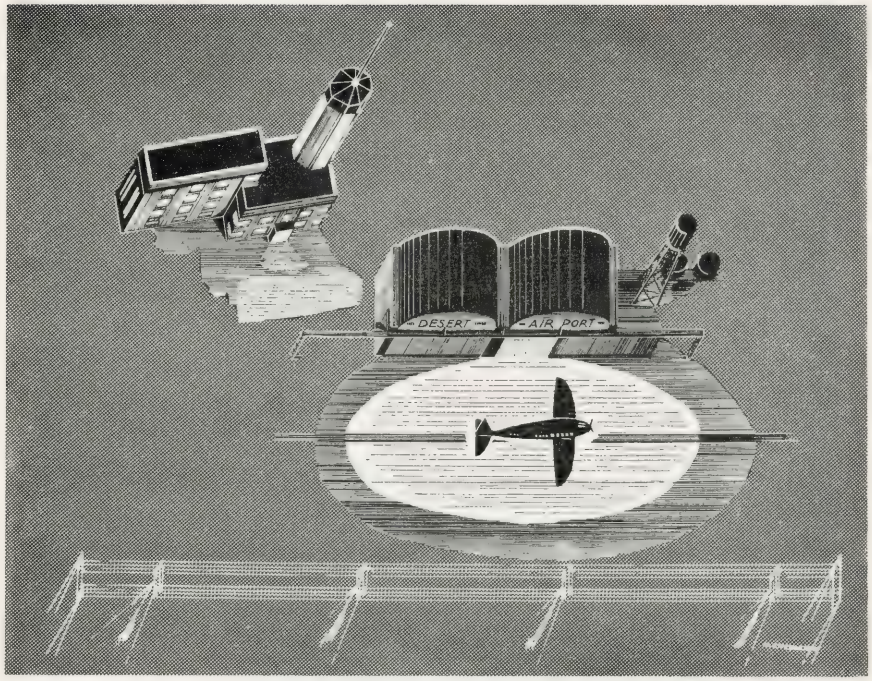
For this a framework of Meccano would be quicker, covered with ply, as it will be necessary to internally illuminate the tower as a beacon. This applies equally to the windows and doorway of the whole building, so keep the interior as free as possible. Cover the inside of the windows with a white opaque gelatine, taking care on the tower vertical windows to use a thicker gelatine

STUDIO EFFECTS: 3

THE MODEL AIRPORT

By

H. CHEVALIER, A.R.P.S., F.P.S.



A9.

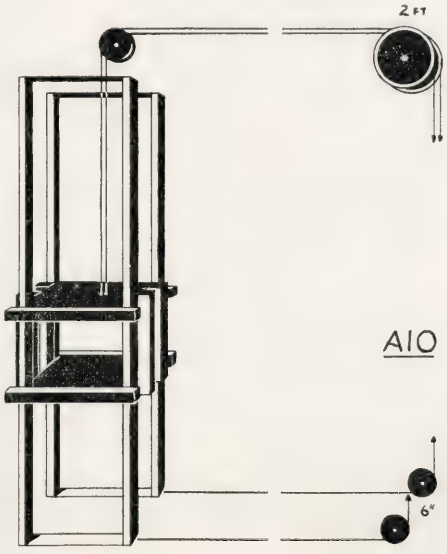
that will avoid cockeling, which would give the whole show away.

Prior to fixing the gelatine, coat the outside of the model with hot glue and when the glue is tacky, dust over with silver sand. This will stick if done evenly and give a highly realistic concrete effect. Only fine white silver sand should be used and any odd pieces of foreign matter removed before use. Paint the roof green to represent a waterproof composition, as this will be seen when photographed in a later shot.

The two hangars are also constructed from three-ply and care should be exercised in keeping the proportions right. Meccano lattice strip can be used for building the door runway derrick supports and one door should be fixed half open. The sand treatment can be used here for the exterior with green paint for the roof and the inside of the right half sprayed white.

The Water Tower Derrick

The water tower derrick is constructed from ½-in. or ¾-in. dowelling, using heavy iron wire for the cross support. The tank itself can be made up from plywood, or any large tin utilised, and the domed top built up with plaster of paris. Paint the dowelling and iron dark brown and the tank dark grey or green.



The petrol tanks can be either a couple of large tins or plywood with built-up plaster tops similar to the water tank. These are painted light grey. For the telegraph poles ¾-in. or 1-in. dowelling can again be used with cross arms made from ½-in. square beading. The white porcelain insulating pots are made from plaster, each having a piece of wire protruding by which they can be fixed to the cross arms. The posts and arms should be painted dark brown and the pots white, while for guy lines thick macrama cord can be used. The poles, it will be noted, are mounted on a separate length of plywood for mobility. At each end a small frame made from ply, carrying two cross wires, is fixed and these support the macrama cord telegraph wires.

The landing field is covered with a layer of Fuller's-earth and along the outside edge of the field, round the tanks, water tower and the telegraph poles mounds of the Fuller's-earth simulates the desert sand. For scrub, pull up some small tufts of grass, preferably of bunch grass which is hard and spiny and position these for effect among the Fuller's-earth. A few small bits of gravel can also be added for effect, but don't forget to place them in likely natural positions.

Corrugated Cardboard Backing

A backing is also necessary to complete the details and this would preferably be of corrugated cardboard about 20 ft. long. On the smooth side paint a scene representative of sand hills and sky at one end and at the other rough paintings of what might be a town. Pierce a number of irregular shaped holes in this cardboard at this end and paste tracing cloth over the holes on the corrugated side.

Thus for approach shot (1) previously described the unpierced end can be used, while for opposite view (2) the pierced end can be bent in a semi-circle and a reasonably good backing of lighting in an adjacent tower obtained if illuminated from behind with a spotlight.

The alterations necessary to the suspension crane are straightforward as the main uprights are Meccano. Upper camera platform A can be readily removed, together

(*Continued on next page*)

(Continued from previous page)

Building the Model Airport

Shots of shadows can often be more expressive than those of the subjects which cast them. If an article is difficult to procure, a cardboard cut-out will throw a convincing shadow of it.

with its supports, leaving a space 4 ft. high by 1 ft. 6 ins. wide. In this space we build a platform lift large enough to accommodate the camera and accessories from two pieces of oak or other hard wood. Using one for the base and one for the top, they can be fastened together by means of uprights at each corner.

The uprights can be cut from 2-in. by ½-in. dressed deal, screwed to the oak with countersunk screws. Erect four wooden guides for the lift shaft consisting of 2-ins. by 1-in. dressed oak, or teak, by means of small brass angle brackets bolted to platform A at the base and held in position at the top end by Meccano angle strips bolted to the top lattice work. The problem of ensuring smooth running is best accomplished by fixing four projecting cross pieces to act as slides, two at each end, top and bottom. This is shown in plan A10.

Grease With Graphite

As these slide up and down the main guides and are kept in close position by the four uprights of the platform, we need to grease the whole of the slides and guides with graphite. Providing everything is a close fit, the platform should now run smoothly and evenly up and down. If it doesn't, find out the reason and rectify any error or the shot will be completely ruined. Sorry to keep harping on this perfection business, but it is necessary.

The next step is fixing a method of raising the platform in conjunction with the suspension crane movement. Two eye bolts are fixed ½-in. either side of the exact centre of the lift platform top. These carry the suspension cords, which, in turn, are fastened to the main driving shaft in the following manner. A double pulley wheel is fixed beneath the main beam at the head of the lift shaft, together with a further one, situated at the junction of the main centre cross braces of the crane grid.

This is important, for the cords pass between the aeroplane suspension gear and must be kept clear. The double cords pass over these two pulleys and are wound twice round a large wheel 2 ft. in diameter, fixed in the exact centre of the shaft carrying the sand bucket used to drive the crane. (See Fig. 3, *A.C.W.* October, 1938).

Counteracting Tendency to Slip

The 2 ft. wheel can be made up from two pieces of three-ply screwed together and fixed to the shaft by a collar either side. On no account must this slip, as it is carrying the camera. After the cord has been wound round the wheel a couple of times it is secured to the bar from which the bucket of sand is suspended. This will counteract any tendency to slip.

It follows that if the bucket is now loaded with the extra amount of sand necessary to counter the resistance of the lift platform, as the cone moves along the track the camera lift will rise vertically at one quarter the speed of the crane. During this shot, due to the slow rise, the camera will travel smoothly, but the evenness will be dependent upon the care taken in erecting and graphiting the guides.

No reference has yet been made of controlling the plane in conjunction with the camera. Actually it is now a simple matter to fix an extra two pulleys on camera platform B, fasten a cord to the joystick controlling the plane, pass it round these pulleys and attach it to the base of the platform lift. (See A11).

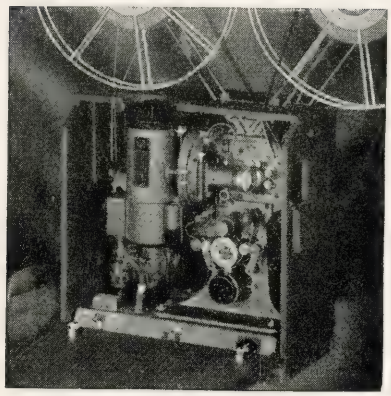
Cheating for the Take-Off

By carefully presetting the plane in the camera field it follows that as the camera rises the plane will maintain its position in the camera field and still leave the joystick control free for any required angular manipulation of the plane. For the actual take-off, the building A is cheated into the position shown in plan A9 and the telegraph poles are placed in position as shown.

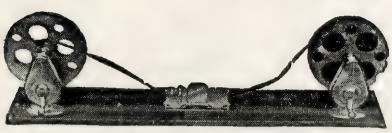
The only lighting on the field is a strong beam of light down the runway from a height level with the hangar roof. Place the plane on mark S and make a trial run, allowing a little slack on the lift suspension cord so that the plane will travel along the ground prior to commencing to rise after the take-off.

(Continued on page 536)

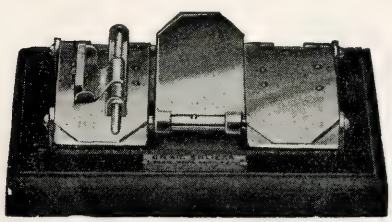
DALLMEYER SUGGESTIONS



Victor Animatophone



Craig Splicer and Rewind



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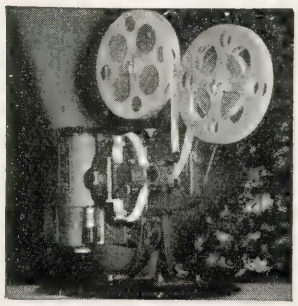

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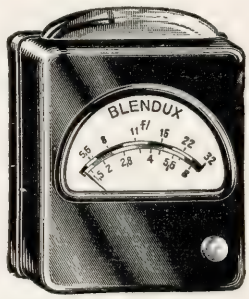

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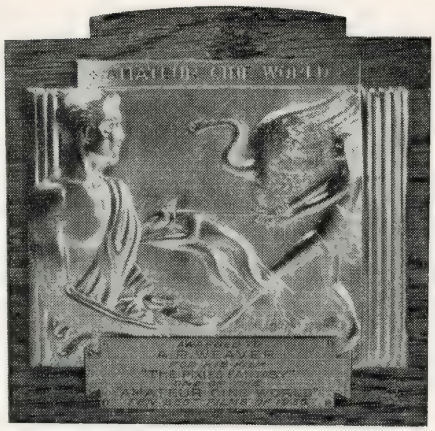
Readers' FILMS Reviewed

YOUR HUMBLE SERVANT

By G. WAIN. 400 ft. 9.5mm.



Technically this film is very good indeed; the photography is first-rate and the production as a whole most competent. But the theme leaves a good deal to be desired, for the film is, in effect, a pictorial catalogue of the things that can be bought with a penny; lady has a headache and takes an aspirin tablet, small boys chortle over a comic, an Oxo cube is put into a cup and water poured in it, a penny buys a newspaper, a packet of pins . . .

The trouble is that the film is almost exclusively a record of the *things* a penny purchases and as such, despite the competent treatment, is rather dull. It tells us little that we do not already know. If we are unfortunately so circumstanced that we have to spend our pennies wisely then the film tells us nothing new because we should have found out by hard experience just what a penny will buy. And if we don't have to bother about small change, then the author must not be surprised if we find it all rather footling. A pity, because the film is really very nicely photographed and cut.

One gets at an audience through their emotions. What of the comedies and tragedies to which a penny has given rise, the events it has influenced? "Your Humble Servant"—a good main title—is about any number of pennies and is therefore impersonal. Deal with one penny only (the same penny) and you give it something approaching an individuality. Thus, the same penny that purchased a packet of pins to keep the bride's dress in position is used by the disappointed suitor to put in the gas meter. In one case it purchases happiness, in another despair: an extreme case, perhaps, but it gives the idea. The point is that each set of happenings should have a bearing on the next, both to give continuity of interest and help build up the 'character' of the penny.

A Good Ending

"Your Humble Servant" is, to a certain extent, saved by the ending. News is brought to a jovial gentleman that he has won a big sum in a penny pool. There is some neat half-speed work here which nicely indicates the joyful abandon and exhilaration of the winner and of the messenger who brings the telegram. The movements are, of course, exaggerated, but the audience accept them as an exaggeration, as a commentary on the light-heartedness of the whole business. Thus, the messenger whizzes along at an incredible speed with his tidings of good news and the lucky gent gambols playfully.

The film is introduced by a sequence showing Pa Penny, a puppet with a penny for a body, talking to his son, Ha'penny and shots of them are intercut here and there in the film. Towards the end, in a sort of near-montage, in which pennies and goods change hands very rapidly (actually a recapitulation of the film) Pa Penny whirls round dizzily on a gramophone turntable—a pleasant example of associative cutting. One subtitle is very intriguing: "I once caused hundreds of lives to be lost." The succeeding shot shows a flypaper thick with flies.

The shots of the Oxo cube being put into a cup and of water being poured into it need trimming. They are too studied and deliberate so that in effect they become a pictorial disquisition on making a cup of Oxo. And that is not the point of the shots at all; they are designed merely to show that a penny will buy a cube. We suggest that the shots of the various pages of a daily newspaper are omitted, for there does not seem to be any point in them. Possibly they were inserted to indicate that a penny buys news—or what is alleged to be news—but if a penny purchases a newspaper then it is obvious that it also buys the news in it.

The forced laughter of the boys reading a comic is rather trying. Few people can laugh heartily and naturally to order and, further, few people will burst

'Still' from the Mid-Cheshire A.C.S. current production, "Bank Holiday."

All films—of whatever subject, length or size—submitted for review, are automatically entered for the "Amateur Cine" Eleven Best Films Competition. Eleven handsome plaques are awarded annually for the year's eleven best films. Films should be packed in film containers and addressed to the Editor, "Amateur Cine World," 300-304, Gray's Inn Road, London, W.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your own name and address and the cost of return postage.

1938 CONTEST CLOSES DEC. 31st, 1938

Films sent to us for criticism on or before this date are eligible for the competition. After that date they will be considered for the 1939 contest. Public performances of a selection of the 1938 "Ten Best" will be given early in 1939. Further details next month.

into loud explosive guffaws, throwing back their heads and rocking to and fro, at jokes they read in a paper. Children, indeed, are rather less prone to do so than grown-ups because their sense of values is rudimentary and they will examine with the same sober enquiry the comic and the grave.

A Leader has been awarded for "Your Humble Servant," a very competent job offset by an indifferent theme.

SIXES AND SEVENS. *By R. L. MARSHALL. 400 ft. 16mm.*

This is a planned holiday film; and because it is planned it is of interest to people outside the family circle. "The film," says the author, "was shot as a variation from just a few loosely connected holiday shots and was as far as possible prepared during the preceding three weeks. A shooting script was used and kept to as far as possible. The editing was done in about three weeks . . . I found this the most interesting part as I discovered I had left myself some interesting problems on account of, in one instance, a bad exposure which could not be retaken and, in another, an unforeseen loose-end. All this happened in spite of planning. Goodness knows what it would have been like if I had planned as I went along."

In point of fact the planning is a little too obvious and because of it the picture tends to be a trifle stagey. The author was quite decided that he must have a story as a framework, but he has over-elaborated the framework. The concluding sequences, for instance, show the family departing in the car for an afternoon jaunt. They leave the car outside a teashop. Shot of it there. Close shot of cakes, etc. Exterior again, but the car not there. Then follows a sub-title to the effect that car thieves had been at work.

Play-Acting

The White Queen made a habit of believing six impossible things every morning before breakfast, but film audiences are not so gullible. We know that the whole business is play-acting and even if we didn't, the nonchalant way in which the family take the theft would soon tell us the truth. And this raises an interesting point. If we thought the incident was true we should not expect to see the actual theft, because, obviously, father would not be wasting his time filming somebody stealing his car. But since we know it is make-believe we feel we ought to be shown the car being driven away. It is a salient feature of the plot and to express it only in a sub-title is to present it inadequately. The only way out seems to be not to show the incident at all, but to wind up with a more credible climax. All praise to the author for giving his film a climax; it is just that we feel that it could be better done.

The stages of the journey are shown amusingly by father examining the car which consistently breaks down, due to the fact that small son has been tinkering with it. He pours water into the petrol tank instead of the radiator and lets down one of the tyres. But father's reaction to the flat tyre should have been shown. It is not enough to follow with a shot of him pumping it up. The comic part of the business is not the letting down of the tyre but the anticipation of the effect it will have.

Because attention is focussed on the moving figure, a shot of this kind could be held on longer than one of the same scene without the figure.

There are two abrupt transitions: from father putting on petrol cap to pumping up tyre and from this to the car moving off. One does not need to show the whole thing in detail—that would take too long and would certainly be wearisome—but time lapse must be accounted for. This can be achieved either by dissolves or by cutting in other shots such as mother putting luggage into the car or settling a rug about her knees.

Intercut with the shots of the breakdowns are shots of a tortoise crawling along—an amusing commentary; but it would have been nice to have seen it creeping past a notice such as "Welcome to Bournemouth," while the car is stranded on the road miles from anywhere. A map with a moving line indicates the progress of the journey. "The line is made to move," writes the author, "by cutting out the line then sliding white paper underneath. Between this white paper and the black paper on which the map is drawn is another sheet of black paper. This is gradually drawn away, revealing the white line."

Like most other amateurs, he was confronted with the difficulty of so arranging the shots that the illusion was created of his wife and child being in the picture with him. They could not appear together in the same shots since obviously someone had to work the camera; but getting over this problem is not so difficult as it may seem. Be sure to take a few shots of your wife or friends talking to somebody out of the picture, or smiling at them or drawing their attention to something. Then get wife or friend to take similar shots of you. When one follows directly on the other no one who is not familiar with the wiles of movie-makers will suspect

(*Continued on page 528*)

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We have just received the first new Bell & Howell Magazine Model 141, and the Zeiss Movikon K.16. The Bell & Howell incorporates a new type of viewfinder, Rotary shutter and a device to eliminate jamming. The Zeiss Movikon is fitted with the famous f/1.4 Zeiss Sonnar lens interchangeable, bayonet fitting, viewfinder with parallax correction, and runs 20 ft. of film at one winding. Both Cameras take the simple loading Kodak 50 ft. cassettes. Full particulars may be had on application.

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The Bolex G Type projectors, including the famous G.916 and G.3 models, can now be obtained with a built-in transformer, thus eliminating the use of a resistance where alternating current is available. Also an improved and easier-to-load 8 mm. gate is supplied with G.816 and G.3 machines. No extra charge is made for this latter improvement.

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It has just been our privilege to examine a new Siemens Model C 16 mm. cassette loading camera, which incorporates a coupled rangefinder—operated by the focussing mount of the lens and visible through the optical view finder. We hope to be in possession of new models by the time this advertisement appears, and an illustrated catalogue will be sent free on application.

BESBEE TITLERS!

First supplies of the new Besbee title making apparatus have just arrived, and we are particularly intrigued with the ingenious "Limpet" letters which have a suction base and hold on any smooth surface, even on photograph. The Besbee outfit seems to have tremendous possibilities and you should write now for further particulars.

MANY HAVE BEEN CAUGHT

We have just heard from a friend who has bought a secondhand projector—unfortunately without consulting us first—and he now realises that the latest model, although it looks very much the same, contains four improvements made during the last two years, and he paid as much for his machine as we sell a *latest* secondhand model. Don't be let down in this way, ask our advice which is free, although it may save you a lot of money.

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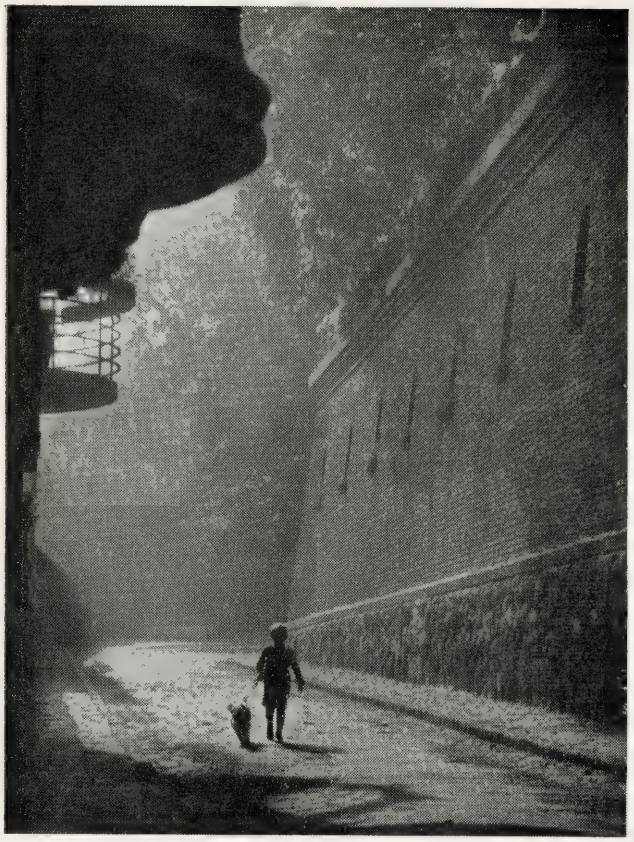
Getting Yourself

(Continued from page 525)



The diminutiveness of the small boy is accentuated by the loftiness of his surroundings. A high viewpoint would still further have emphasised this.

that you were not actually with the family at the time.

The case is rather more complicated when there are only two of you on, say, a car trip, but you will get quite a lot of fun out of planning the shots to create the required illusion. Unfortunately it may mean quite a lot of work on the part of the owner of the camera if his companion knows nothing about cine work. You must set the aperture for him and contrive to perform your actions in a circumscribed area so that he does not have to follow you with the camera and risk an unsteady shot or a shot in which only half of you is in the frame. In short, you have got to be both director and actor ; but the actual manipulation of a cine camera is child's play. Teach your friend to hold the thing steady and you should not have much bother.

Filming a Car Journey

Let us consider the start of this mythical car journey. We will assume that your friend is the driver for the opening sequences. You could begin with a close shot of you getting in the car and slamming the door. You look out of the window (you had better be in the back seat for this shot even though during the actual trip you sit with the driver, because shots of the front of the car will reveal your absence if you are seen to sit in the front, but it will not be so easy to see that you are not in the back). Well, then, you lean out of the window and say something to somebody out of the picture. Your friend, of course, will be filming you. Make this shot of reasonable length because it is going to be cut in two. Towards the end of the shot you beckon to your friend to jump into the car and get going.

Then your friend stops filming and you nip out of your seat and take charge of the camera. Now this shot of you will have been taken from the bonnet, slightly to the side. You will film him from the side of the back of the car, showing him bending over the engine, fingering the plugs, say, or examining the battery level —it doesn't matter what. After a second or so he looks up and out of the picture at the back seat. Then he closes the bonnet and moves forward—at which point you cut. Now you get some distance away and take a long shot of him just vanishing into the car, slamming the door and starting off. The journey has begun.

Assembling the shots is very simple. Take shot No. 1 and cut it in half. Join on to it the first half of shot No. 2. Follow with the second half of 1, joining on to it the second half of 2 and on to that the long shot.

The Walk to the Beach

Now what if you visit the seaside ? You both go down to bathe. Normally you wouldn't bother to show the walk down to the beach but in this case it happens that the scenery is very pleasant. Well, your friend, being agile, runs on ahead. You film him running down the path, you being some distance behind him. Then, keeping the same positions, he takes a long shot of you ambling towards the camera. Take one or two shots from these angles.

It is, however, going to be rather dull if you religiously cut backwards and forwards in this way. There are sure to be bends in the path that will make it possible for you to take your friend coming towards the camera (instead of going away from it) without revealing that you are not behind him. Once you start on this game you will find it most fascinating but the need for planning is evident. Also, make sure that you trim the beginnings and endings of the shots so that neither of you ' freeze ' before the camera has started turning or before it has stopped.

Need for Trimming

Generally speaking, amateurs do not clip their shots sufficiently. A few frames taken from the beginning and end invariably make the production more lively. The second shot of " Sixes and Sevens " should be trimmed a trifle, as should the ' weather forecast ' M.C.U., and the shot of the boy putting on the spectacles . . . Apart from these small instances the film is well cut. It moves quickly and the shots are all of about the right length, so that an interesting and informative picture, touched with humour, is obtained. A Leader has been awarded.

AUNT AND ANKLE. *By THE SALFORD CINE SOCIETY.* 16mm. 2 *reels.*

A long shot of a country lane. A telegraph boy approaches on a cycle. He swings past the camera

Into the Picture

Making a Film of Two People When One of Them is the Cameraman

and is off. A good beginning, this. Obviously he is the bearer of news. What news and for whom? . . . A shot of a house standing in its own grounds. The housekeeper comes out and wanders around the porch. The shot is held on too long because the action is quite unimportant; and some of the urgency of the earlier shot is dissipated. Certainly it should be held on longer than the latter to contrast that urgency with the serene unawareness of the unknown occupants of the house for whom the telegram is destined.

This balancing of the length of shots according to their content is one of the basic rules of cinema. Possibly the most familiar instance is that of the heroine in the Western who slowly backs away from the villain, eyes dilating, bosom heaving, while the hero dashes madly to the rescue. In actual fact, if one were to compute the footage devoted to the comparatively static shots of heroine and villain—static as compared with the fast action in the shots of the hero—one would find that by the time the hero had burst open the door of the shack and thrown himself on the heavy lead, the villain, even though he might have been the slowest of workers, would have had time to bend twenty maidens to his vile will. But the intercutting of the shots prevents us from realising this. The contrast between the slow shots and the quick creates the suspense, but if the slow are too slow it destroys it.

Excellent Credits

The telegram is for the housekeeper, who is afraid to open it, and takes it into two fellows who are having a meal, requesting one of them to perform this kind office. Her reluctance to open it, however, is not very clearly expressed, so that at first we thought the telegram was for the man. Admittedly, we saw the name on the envelope and previously we had seen that same name in the excellent credits (they are extremely well done—some of the best we have seen). But one does not easily carry names in one's head, particularly if there are a dozen to memorise. How many names of screen characters do you remember, apart from those of historical ones? We wager you cannot say what was the screen name of, say, Constance Bennett in her last film.

That telegram is to the effect that the house-keeper's mother is ill; so house-keeper is driven off in car by one of the young men. The other mows the lawn. He mows at rather an astonishing rate because scarcely has he started out before he is emptying the box. A continuity link is needed here. Depositing the grass on the dump at the foot of the garden, he sees a girl in the adjoining field squatting on the ground and massaging her ankle. She is dressed in hiking kit—shorts and brevities to match. What more natural that he should assist her into the house and arrange that she should stay the night because it hurts her to walk? He might, of course, have suggested that his friend should drive her home when he returned from the station; but had he been sensible about it there wouldn't have been a film.

Now this absurd situation is almost logical for a farce; one does not enquire into it too closely—or would not do so if the film were played in the spirit of farce. Unfortunately "Aunt and Ankle" is not. But more of this later. The young fellow receives a postcard to say that his father will not, after all, be visiting him that night, so the girl has the father's room. When a ring comes at the door he thinks it is his friend returning, but it happens to be Aunt Agatha and a girl of whose identity we are uncertain despite the excellent credits. (The list of a cast should preferably be screened after the film as well as before it).

A Bedroom Mix-Up

When Aunt learns that the housekeeper has gone she conceives it is her duty to stay and lend a problematical hand. Young fellow has the girl upstairs in the bedroom and Aunt being something of a vinegar virgin it would, of course, be highly indiscreet for him to mention the fact. Aunt's companion, curiously enough, is let into the secret. Then father arrives unexpectedly and some clandestine reshuffling of bedrooms is made necessary.

The basic theme of the plot is, as you have guessed, the attempts of the young man to prevent father and aunt from discovering the girl's presence in the house. The weakness of the plot is that he manages it all too easily. Father seems to have no suspicions and even though aunt may have she does not follow them up

(*Continued on next page*)

Distant views are apt to be disappointing if there is no foreground interest to suggest perspective. A shot of the range of hills alone, for instance, would be dull.

Amateur Film Technique

(*Continued from previous page*) until the end. The various people are all safely stowed away for the night after somewhat elaborate comings and goings in and out-of-doors, and nothing much happens.

The director was hampered somewhat by limitations of space. In a film of this kind there should be a breadth of action which is not possible in comparatively small rooms. This restriction is reflected in the rather heavy treatment, the film as a whole not moving as fast as it should. But even in the exteriors where there is plenty of room to move about the tempo is too slow. The escape down the ladder and the chase by Aunt Agatha and father are quite laboriously so. But all ends happily, if inconclusively, with father recognising the girl as the daughter of his old friend somebody or other.

A real frame to the picture, helping to give an illusion of depth. A branch can perform the same service in exteriors.

The exteriors show a house standing in its own grounds. The view through the landing window in one of the interiors shows it to be in a row of houses. The lighting, while adequate, is not particularly imaginative. It would seem that the lights are on in the house all the time. When the young men come down with bedclothes to pass the night in the dining room, a light is already on in it. Shots of the various protagonists creeping about in the dark, peering fearfully round corners, blundering into each other, might have been quite amusing.

The faults, then, are that the film lacks a lightness of touch, that the situation is not developed as it should be and that the casting is not very happy. The girl hiker is good, but the rest of the cast do not fit easily into their roles. One cannot believe that these young people would do these things. They go about it all too seriously. There is not enough knock-about and irresponsibility.

It is a pity that the treatment should not match up to the technical competence of the film. The standard of the latter is what one would expect of a society, two at least of whose films have won acclaim as prize-winners.

Focussing Problems

(*Continued from page 510*)

low-power magnifier). The piece of copper wire acts as a washer, preventing the lens screwing right home to its proper position.

You will find that it is possible to focus right down until your finger tip fills the screen. I have often used this method to film insects on a finger tip (to show scale) in instructional films. The only difficulty is to make sure that the object is exactly the same distance away from the lens when you replace it in the camera, as focussing is critical to less than an eighth of an inch.

I think it is astonishing that no manufacturer has provided his camera with a really good viewfinder, particularly for telephoto lenses. I have five 16mm. cinecameras and not one of them has an accurately set viewfinder. They are all, of course, approximately correct, but that is not enough for good work because it is so important not to include anything more in the picture than is essential.

Test the Viewfinder

Unless you have already thoroughly tested your viewfinder, you should do so. You can employ the cheap positive film that you use for the processing method I have described. Load three feet into your camera (with the amber light), and without any filter you will find f/5.6 will give you a presentable result. You do not actually want to screen it; all you want is a clear picture to examine with a magnifying glass.

Shoot a few frames at objects at various distances (correctly setting the parallax device on your camera, if it has one), and arrange the objects each time so that they just completely fill the view right to the corners in your viewfinder. Make a crude sketch of each shot as seen in the viewfinder, and then compare it with the photo you obtain. Next, repeat the shots over again but this time try to set your viewfinder so that it will give you a picture correctly framing the objects.

I have my Ensign cameras fitted with a 'negative' lens on the tubular viewfinder which corrects the view as for a 15mm. lens (wide angle), and I have a mask which I made out of a visiting card experimentally that fits into the front part of the parallax finder when I use a telephoto lens. This makes a most convenient arrangement.

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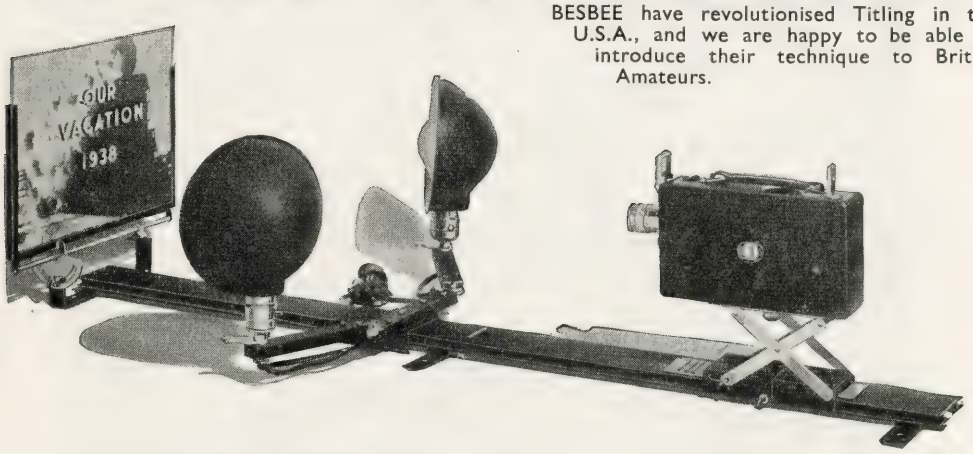

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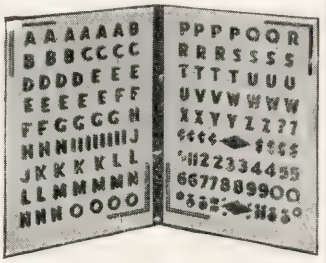

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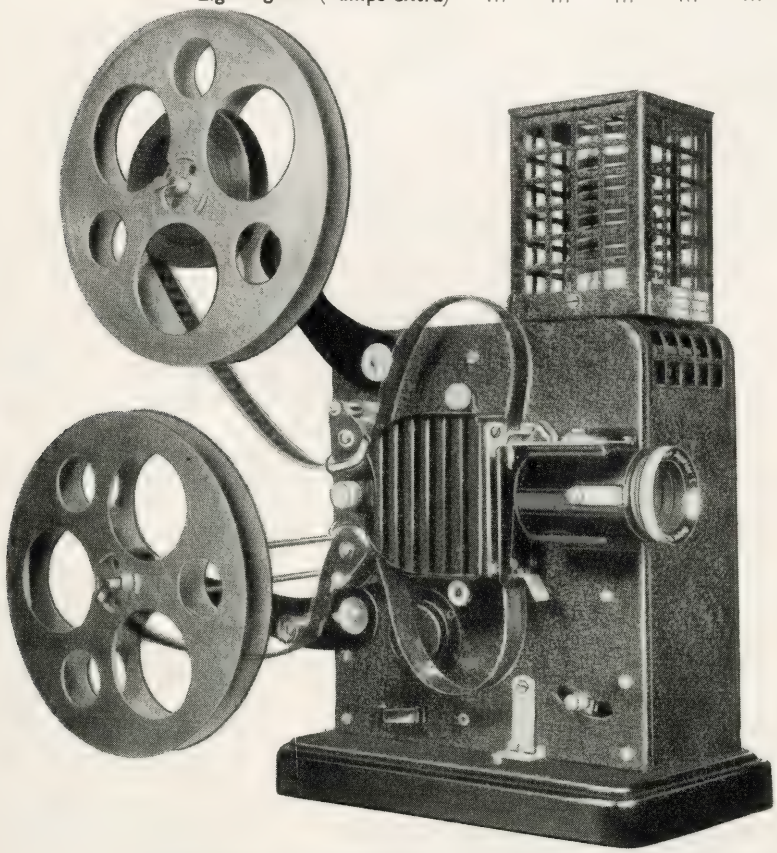

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BRITISH FILMS TO THE FORE

Some Notes on "Pygmalion," "The Lady Vanishes" and "St. Martin's Lane."

By A. VESSELO

Still from "St. Martin's Lane," released this month. Notice the lighting which concentrates interest on the girl.

THE ingenious adaptation by Anthony Asquith and Leslie Howard of Shaw's *Pygmalion* is made more notable by the fact that Shaw's plays depend greatly on dialogue, and that previous attempts to film them have been markedly unsuccessful.

Here, however, for the first time, Shaw has allowed his adapters really to re-shape his work to the demands of the screen instead of merely photographing it as written; and the results have fully justified the procedure. A comparison between the play and the film throws great light on the differences between the two media employed.

On the stage, the division into cut-and-dried acts makes it possible to leave considerable passages in the narrative (those that fall between the acts) to the imagination; but on the screen the continuous nature of the action makes it necessary to fill in all the blank spaces. Thus, on the stage the flower-girl can throughout one act speak broad Cockney and, in the next, refined English; but on the screen the transition must in some way be concretely suggested.

Progress Emphasised Visually

Observe, however, that in indicating how the change takes place the adapters have wisely refrained from letting us hear various actual changes of accent. The stages of progress are emphasised for the most part visually only—by the usual means of suggestive close-ups and so on—so that ultimately we get much the same sharp (and effective) contrast of accent, as in the play, but yet with the satisfactory feeling that there has been no uncinematic break in the action.

Perhaps the most striking point is the fact that the central scene in the film—the one where the ex-flower girl is at last brought out into society and triumphantly carries all before her—is not in the play at all! This is the clearest possible proof of the fundamental distinction between play and film-structure.

It is not merely a matter of the screen being able to show things that the stage cannot; the point is that often the screen *must* put things in where the stage need only imply them. This can at times be as much a difficulty as an advantage.

In the same week with *Pygmalion*, Hitchcock's new film, *The Lady Vanishes*, is due for release. From many aspects this is Hitchcock's best so far, and in its way it is as encouraging a sign for the future of British production as *Pygmalion*—possibly even more so, not because it is profounder in thought, but because it is more specifically a *film*.

Hitchcock has been striving for a long time to reduce his thrillers to the most concrete sort of action, but at the same time not destroying their logical basis. Between *The Man Who Knew Too Much* and *The Lady Vanishes* he has never been completely successful, and the tendency has been for his stories to ring rather hollow. But in the present instance he comes through remarkably well.

We do not, of course, really know what all the spying and counter-spying is about, and if we start questioning one or two of the details afterwards we may not always find very good answers; but the film is so admirably put-together and runs so naturally and excitingly from incident to incident that these things lose in importance.

A First-Class Thriller

At a pinch we can work out our own theories about the background of the story: what we actually see and hear is sufficiently self-contained and flowing to hold us of its own accord. Hitchcock has managed here to simplify his action down without taking all the meat out of it, and has made in consequence a first-class thriller.

Hitchcock's greatest power as a director arises from his ability to analyse events accurately and to reconstruct them imaginatively. Take, for example, the passage on which so much depends—where the heroine, suffering from a blow on the head, sinks into a doze as she sits

At the Cinema This Month

(Continued from opposite page)

in the train, and wakes to find her companion surprisingly gone.

Hitchcock's method of conveying the girl's mental reactions, as she dozes off, is to emphasise the rhythmic noise of the train, and to dissolve from the girl's head to close views of the wheels, the track, and the outside of the train in general as it speeds along—dissolving back again, after a fair interval, to the girl awaking.

Simple though this appears on paper, it conveys the mood astonishingly truthfully on the screen, and it is a hundred times more realistic and vivid than any impressionistic device making use of elaborate memory-superimpositions and such-like. The fact is that when we do doze off in a train this is exactly what happens—our minds are dominated by the train's noise and movement.

Convincing Locale and Type

Another British film of interest this month is *St. Martin's Lane*, with Charles Laughton. This tale of theatre 'buskers' in the West End starts off very promisingly but develops into a too-conventional story of a pretty young nobody's rise to fame as an actress. Having picked on a special locale and type of character as a basis for their film, the makers have succeeded in establishing them convincingly; but having once established them, they are faced with the difficulty of not knowing what to do with them.

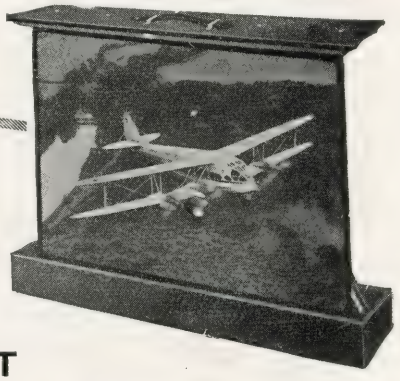
However, we must certainly be grateful for the glimpses afforded us of life in the London streets; and it is worth noting how the correct atmosphere in which the street-performers do their turns is created. Buses and taxi-cabs are continually made to pass in front of the camera, obscuring the performers from our sight, and, in a parallel way, the noises of traffic are made to interrupt their singing.

The streets have been reconstructed in the studio, and in one case it was necessary to represent a distance extending over a quarter of a mile. This might have been done by back-projection, but actually the device preferred was to build the far end of the set in perspective, with miniature buses of only six feet high and—ingenious idea—with midgets as pedestrians!

Those who saw the French film *Pépé le Moko* will find *Algiers* an extraordinarily close copy of it. Since the French version had more than a touch of the American gangster-film in its make-up, it is rather amusing to see the Americans seize on it as a suitable subject for adaptation. Both versions make clever use of the gangster-formula, and in general this is one of those cases in which the copy is not visibly inferior to the original.

The technique used is exemplified in the scene where the 'stool-pigeon' is shot. In his fright he catches hold of an automatic piano and it begins to play. The sound of this continues, while the camera passes to a close-up of the contemplative face of another character shown at an angle against the ceiling. Against this picture (the piano still playing in the background) we hear the suggestive sound of revolver-shots, and do not need to be told what is happening.

Your Christmas Show . . .



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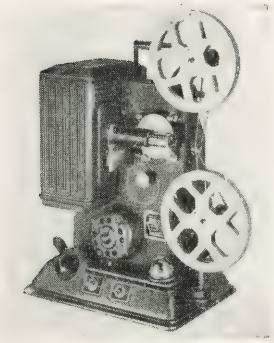

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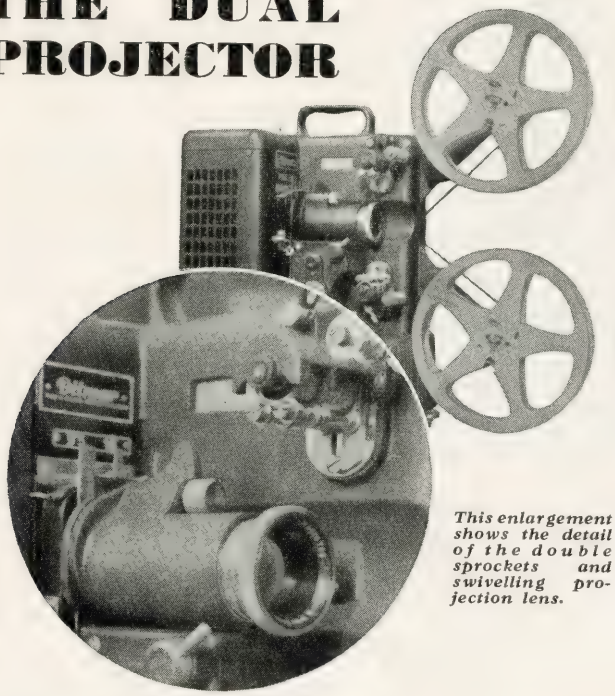

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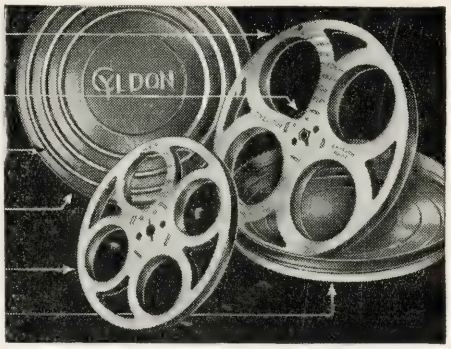

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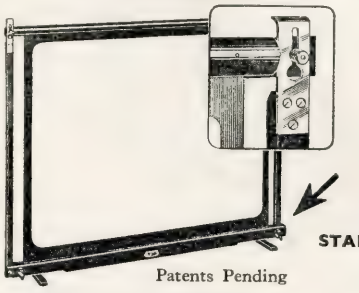

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The new "Lumaplak" Lightweight screen has been designed—after many years' practical experience—to fulfil the long-felt demand for a reasonable priced screen of universal utility. It incorporates many new features which eliminate the awkward manipulations met with in ordinary screens. "Lumaplak" screens are entirely British made.

NEW ADVANCED CRYSTAL GLASS BEADED SURFACE

The new "Lumaplak" "Socket Set" Glass Beaded Surface (Patents Pending) is Brilliant, Pure White and is non-yellowing. The new principle of fixing the beads in sockets is exclusive to "Lumaplak" and results in a more even coating of beads with exceptional adherence.

ORDINARY SCREEN 'LUMAPLAK SOCKET SET

PRICES (Complete in cardboard box):

Size	Silver	Matt White	"Lumaplak" "Socket Set" Glass Beaded
32" x 24" ..	18/6	21/-	27/6
40" x 30" ..	21/-	27/6	37/6
48" x 36" ..	30/-	37/6	47/6

Lumaplak Screen Co., Lowfell, Gateshead 9

SAMPLES
Write now for samples of the surfaces and brochure describing the "Lumaplak" Lightweight screens and other models, and for your nearest dealer's address.

YOUR DEALER STOCKS 'LUMAPLAK' SCREENS

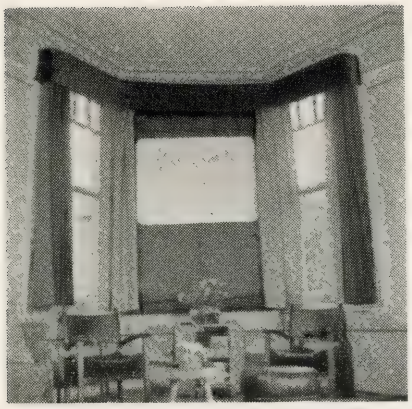

Fig. 1

Fig. 2

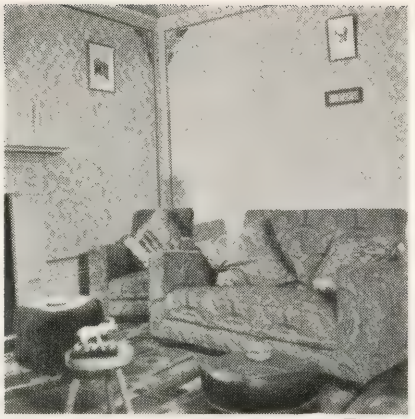

Fig. 3

SITTING-ROOM CINEMA

By A. J. BROMLEY

TO fit up a living room as a miniature cinema raises many thorny problems, not the least of which is that the lady of the house will invariably prohibit any permanent or temporary fittings. And even if she is amenable she will as like as not disarrange some of the fittings when dusting and so on. Yet an ordinary sitting room can be so adapted. The secret is so to arrange it that, when not in use as a cinema, there is no indication of its being anything but a sitting room.

My own sitting room-cum-cinema is shown in the photograph. There is the usual bay window and the contents of the room show it to be used every day. There is no screen to be seen—not even a loudspeaker.

The proscenium is quickly fitted up. From behind the valance we pull down a roller type of blind, made of thick material, to exclude the outside light. A white screen, to the exact dimensions of the "throw," is painted on it. Then the heavy curtains are partially pulled across, leaving part of the thin coloured curtains just showing (Figs. 1 and 2). Coloured lights are concealed behind the valance. They are connected (by means of a plug and socket arrangement) to the normal lighting in the room and by means of a dimmer are *all* gradually faded "on" or "off"!

The loudspeaker is concealed behind an occasional table below the screen. The connections to the speaker and the wiring for the proscenium lights run under the floor boards. Below one of the pictures on the wall in Fig. 3 you will notice another small picture frame. It is a false one and masks a hole in the wall, through which the films are projected and the effects controlled from the adjoining room. This room is not a specially prepared projection booth. It happens to be the dining room, and nothing interferes with its normal use (Fig. 4). Another faked picture frame beneath the calendar conceals the port.

A closer view of the sideboard in Fig. 4 shows it to be a cabinet which houses all the apparatus for running a show. It was entirely home-made and was stained and polished to blend with the other furniture of the room.

It has space for films, records, projector, dimmer and amplifier. Underneath the cabinet are the various sound and lighting connections, and on top of it is a removable box-like affair, containing the twin turntables, odd controls and switches, mike, etc. This self-contained top portion was made removable so that it can be transported elsewhere for other shows. The projector is mounted on a small stand. One person can control the whole show—and in the light.

Only two minutes are required to get both rooms ready. But it took considerably longer than that to take the brick out of the wall!

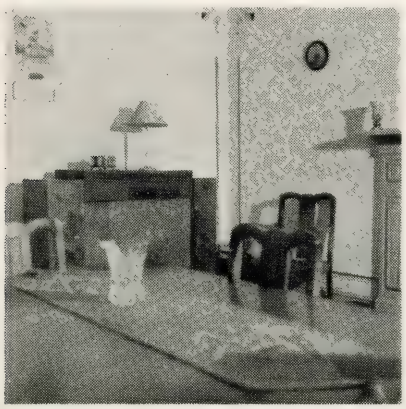

Fig. 4

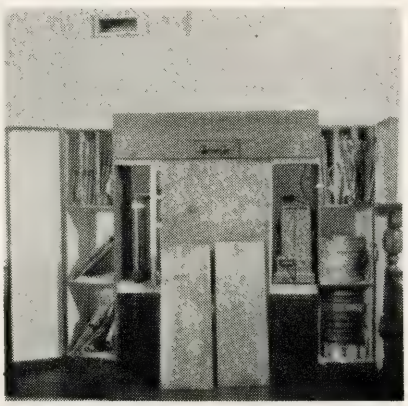

Fig. 5

Fig. 6

Building the Model Airport (Continued from page 522)

To prevent any jerk when the cord takes the weight of the lift, hold the hand lightly against the cord to act as a tension spring. In any case, a frame or two cut will not mar the smoothness of the take-off providing the run is long enough to ensure the plane leaving the ground slightly before it is in line with building AB.

Additional lighting can be carried on the light bridge, attached to crane, as explained last month. This consists of one 250 watt spot well diffused with double Windolite and picks out the plane after leaving the ground beam. The fan for turning over the ' prop ' can also, if necessary, be carried on the crane. In addition, mount a second camera directly over the plane's nose and use this for cutting in shots, as it will show the ground rushing past the plane.

The whole shot will require several trial runs for it is rather tricky, but don't forget to roll the plane slightly following the take-off and have the plane off the ground when passing the model building. When the shot is completed, returned from processing and found satisfactory, unhook the plane and in its place mount a camera pointing in the direction of where the tail plane should be.

Immediately in front of the lens fix a small replica of the tail plane and part of the body so that it appears to be a view seen by a person looking out of one of the rear windows in the aeroplane. Now carry out the same take-off as previously only this time placing in more ground and moving the backing around to the direction at which the camera is pointing, making sure no leak light is hitting the lens.

Very carefully illuminate the model tail, otherwise the trick will be spotted, and when the shot is completed a very valuable cutting-in shot will be to hand. These cutting-in shots will do more to add realism than can be emphasised in writing and are well worth the extra trouble in making. One has to see a shot of the ground dropping away from the tail of a machine to understand the thrill it adds when cut in after a take-off.

Still from the current production of the Southend C.C. which seems to promise well.

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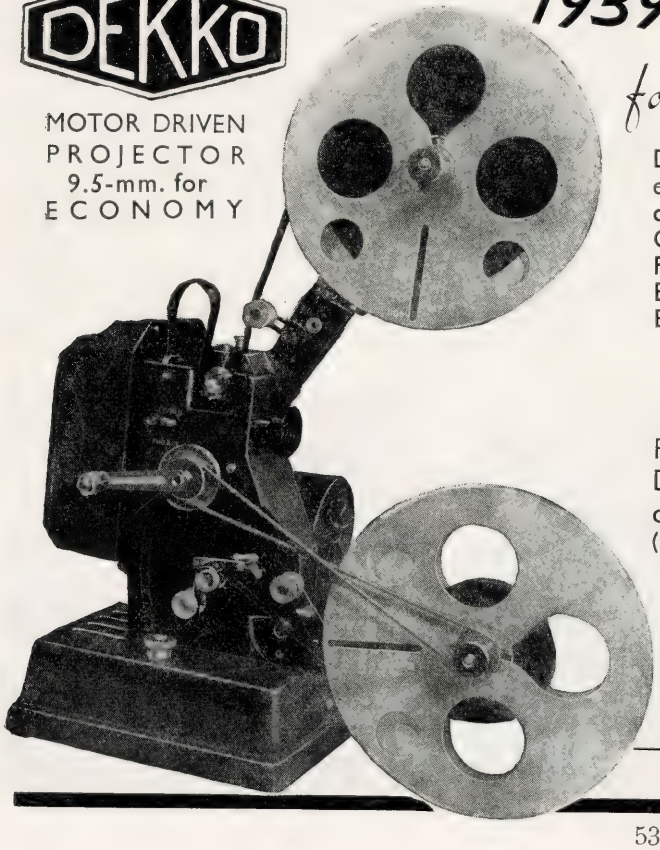

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THE BESBEE LIMPET Title Letter Set **32/6**

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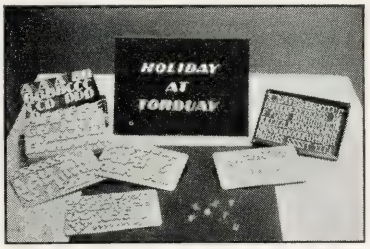
NOVATYPE Adhesive Titler Letter. Sets comprising 150 white letters, figures and characters. Choice of two founts, Broadway Capitals, and Roman Capitals, as illustrated. The Ivorine letters have a permanent adhesive backing which may be repeatedly used.

Per Letter Set **25/-**
(Optional) Black Title Boards **2/6**



THE WIPACINE TITLING ACCESSORY, makes real wipes at any angle, without winding back, masks or risk of failure. Hand lettered titles, photographs or flexible backgrounds may be used. Size of frame, 9 in. x 6¾ in., which may be masked down smaller if desired. For use with or without existing titler. Complete with full instructions, **20/-**.

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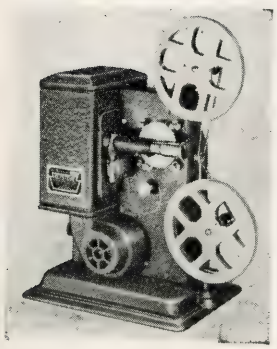
Keystone Projectors can be had on easy payments up to 2 years, and a good allowance is made on your used apparatus in part exchange. Keystone J.8. as illustrated costs only **£13 13 0.** Resistance for voltages higher than 115, **£1 17 6.** *Made in U.S.A.*

Call at the Amateur Cine Service for a demonstration, or better still, have one on trial in your own home for a few days against full cash deposit.



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False Perspective

(*Continued from page* 515)

or a street scene the problems would have been more complicated and a real knowledge of the laws of architectural perspective would have been called into play in consequence.

If you have this knowledge you can, of course, tackle any subject ; but if not, and you still want to reproduce a corridor or some similar effect in this manner, it is best for you to obtain a photograph of the type of vista you wish to build, and work from that as far as possible. Vanishing-points can be found in (or outside) photographs by producing until they meet in a point the lines that you can see would be parallel in actuality.

The only outstanding matters now are the sky-backing behind the garden wall and the lighting. The sky-backing can be either clouded or plain, as you like, but we can leave this till later when we come to model backgrounds generally. Lighting, however, is in this case rather a problem.

Assuming that the scene is set in the daytime the trees and shrubs should cast shadows, but the casting of shadows by artificial light on to the ground which is in false perspective would be almost impossible. It would be far simpler to light the whole model so that all shadows are eliminated, and to paint in the shadows of the trees where they would fall on the grass and the path. Tones should be deeper the nearer they are supposed to be, and a slight irregular darkening of tones on path and grass generally nearer the foreground will help the effect of perspective.

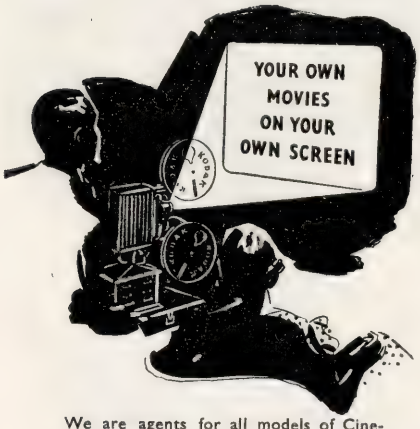
Director and cameraman of the Southend C.C. discussing the shot reproduced on page 536.

Strong lighting outside the french windows will be quite in keeping with the subject since outdoors is always lighter than indoors.

If you see Elizabeth Bergner's latest film *Stolen Life*, look out for a cobbled alley-way with a harbour in the background. This vista was all constructed in the depth of a few feet and is an excellent example of false perspective.

The New WESTEX CRYSTAL SCREEN

Better than ever — prove it yourself



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This crystal beaded screen is exclusive to the 4 Westminsters—nothing can compare with it for brilliance **at any price** ! The Westex was unrivalled last year but the new production is even better, yet the prices remain the same. It is non-directional, scratchproof. It hangs or stands perfectly flat and stretchers need not be removed for folding.

To prove our confidence in this screen we ask you to call or write for a sample piece. Place this against your own screen and see the increased brilliance and the enhanced definition of the projected image !

The prices are extraordinarily reasonable for a super product—

36 in. x 27 in. .. **27/6** plus **9d.** part cost transit.
48 in. x 36 in. .. **32/6** „ **1/-** „ „
60 in. x 45 in. .. **50/-** „ **1/6** „ „

Call or write for your sample piece to-day and you won't blame the projector any more !

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All the popular makes can be seen and compared in actual operation at the 4 Westminsters. For example the new Kodascope 8 is remarkable value at **£20.**

The following projectors can also be strongly recommended.

Siemens "H" 8, a de Luxe projector. Price **£36 0 0**
Siemens Home Projector £32 10 0
Eumig P.III with 300 w. lamp— **£15 15 0**
Specto British-made 8 mm. or 9.5 mm. **£15 15 0**
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Present your summer films in a professional manner with one of the titlers obtainable at the 4 Westminsters.

We have the Besbee Titler—the rage of America. The most comprehensive equipment imaginable. At **£7 10 0** plus **32/6** for Limpet letters.

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The Ditmar all-purpose splicer can be used for 8 mm., 9.5 mm. or 16 mm. films and is speedy in operation. Self-trimming with accurate control of guide. Simple but efficient. **22/6**

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Call and inspect the secondhand bargains in all cine equipment or write to the Mail Order Department stating your requirement.

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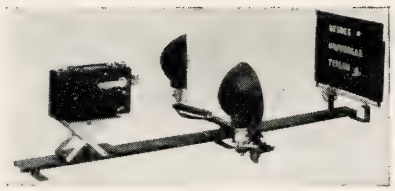


Besbee Title Illuminator

TITLING OUTFIT

Name. Besbee Universal Title Maker.
Makers or Agents. Neville Browne, Ltd., Berners Street, London, W.1.

General Description. The outfit is of all metal construction, with the exception of the actual title cards and letters.

The backbone consists of a baseboard 42″ long x 2½″ wide, hinged in the centre, of pressed steel, with channelled sides and broad feet at intervals, covered with baize beneath. The finish of this base and the other parts on the instrument is black crackle enamel.

Rigidly fixed at one end is the titling easel frame, a rectangular frame of channelling into which slip the various title cards and backgrounds. The whole frame is free to move laterally and can be clamped into position. A quadrant also enables it to be swung backwards and forwards and locked at any angle.

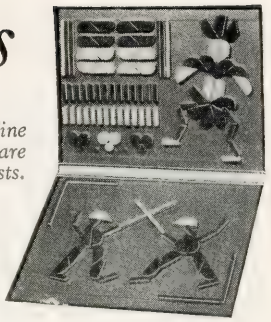
The camera support is a small platform, attached to a sub-platform by means of lazy tongs which enable the camera to be adjusted vertically. The whole assembly moves freely along the baseboard on rollers and can be locked at any point. On the baseboard is a set of lines marked 'A' to 'I' indicating various positions of the baseboard for different makes of camera, and a list of over 40 makes of camera is issued by the makers showing where the baseboard should be set so that the lens may exactly cover the title area.

A series of lines on the camera support ensure that the camera is lying parallel to the axis of the baseboard. Lateral adjustment of the title easel frame, and vertical adjustment of the camera support enable the camera to be adjusted exactly central with the minimum of trouble and delay. To facilitate this a centring card is provided. This consists of a card which entirely fills the easel frame, and has in its centre a circular aperture in which is mounted a piece of transparent celluloid marked with concentric circles. A square aperture is cut away from the card below this circular aperture, to clear the projections which exist on some cameras.

Title Illuminator

The title easel frame takes cards measuring 9″ x 12″ overall, but the actual title area is just under this size. The outfit includes the following cards or backgrounds, all measuring 9″ x 12″ overall; centring card; clear glass panel; opal glass projection panel; black background card; white background card; two photographic backgrounds, and an adjustment chart. A 24 page instruction book is also included.

All "Amateur Cine World" reports are based on actual tests.



Besbee cut-out shapes for simple cartoon work. (Submitted by Neville Brown, Ltd.)

A separate device is the Besbee Title Illuminator. This consists of a sliding base-piece which moves along the main base of the titler, and can be affixed either before or behind the easel frame and locked in any position. This holds a lateral bar measuring 23″ overall, with a lamp fitting at each extremity, the two outer ends, measuring approximately 6″, swivelling on the central portion.

The lamp fittings at the extremities carry parabolic reflectors measuring 6¼″ in diameter, designed to take the normal 275 watt photo-flood, and each with its independent switch of the push-through type. Each lamp fitting has also a lever enabling the lamp and reflector to be revolved, giving an additional range of effects. Exposure data for photo-flood and different types of film stock are included in the outfit.

"Limpet" titling letters are issued as accessories to this outfit. They consist of sponge rubber letters and shapes, covered

(*Continued on next page*)

ENTERTAINMENT — *The* AMPRO 16 mm: PRECISION BUILT MOTION-PICTURE EQUIPMENT — EDUCATION

The name "AMPRO" has become synonymous with the highest quality in 16 mm. projectors. Certified precision plus many unusual features of design and construction have won for AMPRO this universal high regard.

There is a complete range of SILENT and AMPROSOUND Models to suit every requirement for both entertainment and educational instruction in the home, clubs, institutes, schools and colleges — in fact, wherever 16 mm. films are used. The Special Silent CONVERTIBLE Model is ideal for those who wish for a silent projector now, but are contemplating using sound films at a later date. Write for Brochure and descriptive catalogue.

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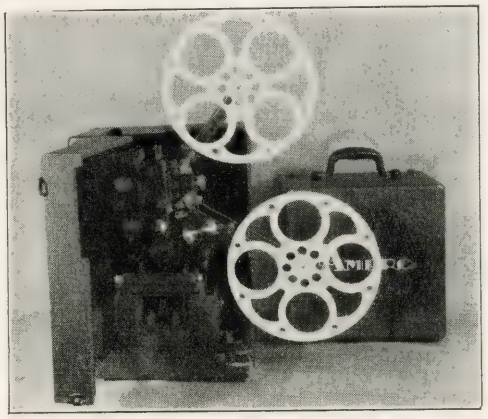

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is a 16mm. model with most of the features of the H.8 including aspheric condenser; fast geared rewind; new motor spindle mounting; enclosed resistance; interchangeable 2 and 3 bladed shutter.

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By HAROLD B. ABBOTT—A very complete guide, with full practical data and tables showing what exposures to give, distances of title card from camera, types of lettering and every other detail for the production of successful titles. Revised Edition. Price **2/-**, by post **2/2.**

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Obtainable from photographic dealers and book shops or direct from the Publisher, A. C. Burt, Link House Publications Ltd., 300-304, Gray's Inn Road, London, W.C.1.

Complete Catalogue on Request

Latest Apparatus

(Continued from previous page)

on the back with a sticky substance which will adhere readily to all but the roughest of surfaces. The sticky surface is almost indestructible, being readily cleaned by means of a rag moistened in petrol.

The lettering outfits consist either of ¾″ capitals and ½″ lower case, being 228 letters, or special founts of 150 capital letters. Cut-out shapes are also available in sets which enable simple cartoon work to be done. The letters are available in black, silver and several colours.

Sets of photographic backgrounds can also be obtained. There are two sets, the Summer set and the Winter set.

Prices. The Titler proper, without Illuminator, but with the background and accessory outfit described, costs £3 19 6. The Illuminator costs £1 10 6. The letter sets, either mixed or upper case only, £1 12 6. Photo background sets 12s. 6d. for set of 20.

Packing. All the component parts of the outfit, and the various accessories, are packed in sturdy fibre cartons.

The makers issue cards of sample title letters, and you are invited to apply for these samples through your photographic dealer.

Remarks. This is a first-class outfit, free from unnecessary frills, but containing everything that is necessary to enable the worker to turn out excellent titles which are really central on the screen, and to do all this with the minimum of trouble.

The letters are slick to use and the various 'rules' and shapes make simple cartoon work easy to carry out. The opal glass makes it possible to use projected pictures as the background to titles, while the plain glass background enables the worker to put 'real' backgrounds into his title, and opens up the possibility of a number of interesting tricks. We can thoroughly recommend this instrument.

PROJECTOR

Name. Dekko Motor Driven 9.5mm. Projector.

Makers or Agents. Dekko Cameras Ltd. Telford Way, London, W.3.

General Description. The base and lamp-house are die cast, the rest of the construction being heavy pressed metal. Finish is brown crackle enamel and the working face hard black enamel. The working parts are nickel plated with semi-matt finish.

Light & Optical System. The lamp is a 50 volt, 25 watt concentrated filament pre-focus type, with domed reflector behind, and orthodox condenser system. The lens, un-named, is of simple form contained in a bakelite mount. This is a push fit in the housing on the body of the projector, focussing being accomplished by moving it backwards and forwards.

Film Transit Mechanism. Provision is made for using either super-reels or the 30ft. and 60ft. case-type reels. For the latter a movable fitting, which also embodies an ungeared rewind handle, is attached to the top of the projector by means of a simple stud fitting, and is instantly removable.

For super-reels, two arms, top and bottom, of pressed metal, are swung into place and

locked with knurled-head screws. These take super-reels, and to place these on the spindles it is first necessary to remove from each of the arms two collars.

One collar is a loose pulley with a projecting stud which fits into the eccentric holes on the centres of the spools, and the other collar has a knurled edge and is a push-fit on the spindle and holds the other collar and spool in place. After these fittings are in place the spring belt drive from the main pulley is placed in position.

The film from the top spool passes down over a jockey and a small pulley, then down under a feed sprocket, then a loop is made and the film is threaded down the film channel past the gate. It is not possible to see the intermittent as this channel is entirely closed, being opened slightly for threading the film by moving a small lever, and closed again for running the projector. Beneath this film channel the film passes over another sprocket, and thence to the take-up spool mechanism.

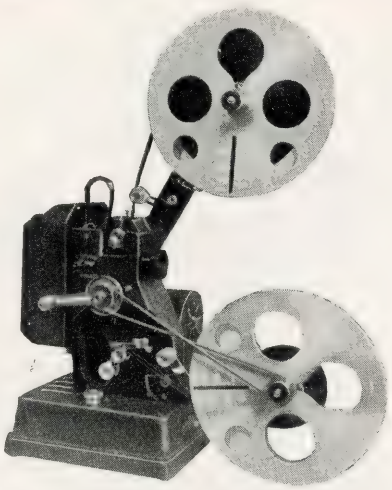
The shutter is single-bladed but revolves twice for each picture. There is no noticeable flicker.

Motive Power. A small electric motor, which is mounted at the left side of the projector carcase, drives the whole instrument, including a small but powerful blower.

It is controlled by a rheostat knob on the right side of the base, which operates a radial slider moving over a resistance inside the base. Another slider, which is accessible underneath the projector, moves over this resistance and enables it to be set to take supplies of 200, 230 and 250 volts. The main switch is of the push-through type, wired into the main lead. 5 feet of lead are provided.

Provision for hand-drive is provided by a crank directly fixed to the main pulley on the right side of the projector.

Rewind. The spring belt can be led up to the top spindle, or rewinding can be done by hand. It is necessary to open the gate channel by moving over a lever, when this operation of rewinding is being carried out.



Dekko Motor Driven 9.5mm. Projector.

Price. £7 17 6, packed in fibre box.

General Remarks. This is a straightforward instrument from which all but essentials have been eliminated. Its light efficiency is quite good, and the light actually increases in power as the instrument is speeded up. The man who requires a simple projection instrument at a moderate price will be satisfied with this projector.

PROJECTOR IMPROVEMENTS

Name. The New Eumig P.3 Projector.

Film Size. 8mm., 9.5mm. and 16mm. models available.

General Description. There are two improvements to this already excellent instrument. The first of these is the new 300 watt lamp, of the prefocus type with a concentrated twin filament coiled-coil lamp, covering an area of only 5mm. x 6mm. The makers claim twice the light given by the old 250 watt lamp, but the gain appears to be much greater than this and the improvement is really astonishing.

Associated with this is the second improvement which consists of a range of resistance elements. These are contained in small cages measuring only $3\frac{7}{8}$" x $2\frac{5}{8}$" square, and can be fitted almost instantly to the top of the projector carcase. They are in such a position that the air flow through the projector also passes through the resistance.

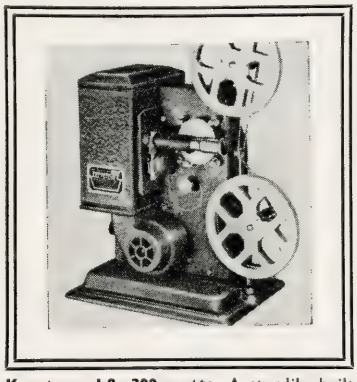
Price. The price of the new P.3 in any of the three sizes, complete with lamp and resistance, is £15 15 0. Extra resistances are 27s. 6d.

Remarks. This is a most attractive instrument with a number of excellent features, and its value is greatly enhanced by the improvements described.

The Eumig P.3 will give long periods of trouble-free service, but it is good to know that it is backed up by an excellent repair service, conducted by the Eumig Service Depot, 44, Berners Street, W.1., to whom you can send your instrument via your dealer.

(*Continued on next page*)

GOOD VALUE FOR MONEY — **KEYSTONE**



Keystone J.8, 300 watts. A sturdily built projector for 8 mm. films at an attractive price. 300 watts lamp. Achromatic lens 1 in. focus. Adjustable tilt. Fan cooled. Motor rewind. Framer. 200ft. spool arms. Roller guides for easy threading. Universal Motor A.C. or D.C. 115 volts. **£13 13 0**
Made in U.S.A.

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Keystone apparatus is offered to the amateur at real "value for money" prices and, because of this, there are people who think Keystone may be "cheap quality" equipment. A demonstration soon dispels this idea. Keystone projectors and cameras are of sound design and sturdily built. They are now backed by a real service and recommended by leading Cine Dealers such as **R. G. LEWIS (CINE).**

"202" for SERVICE. There cannot be more than a few movie enthusiasts who do not know that the meaning of the phrase "202" refers to the address of R. G. Lewis (Cine) the Amateur Cinematographers' Mecca, where everything appertaining to movie making can be seen and demonstrated. Why not drop in for a "Dem" of one of the new Keystones?

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Precision built mechanism throughout, ensuring smooth, silent running. To show sound or silent 9.5 mm. film, the VOX is unequalled for steady pictures, and clear undistorted sound. Rapid motor rewind. Price complete

£60 0 0
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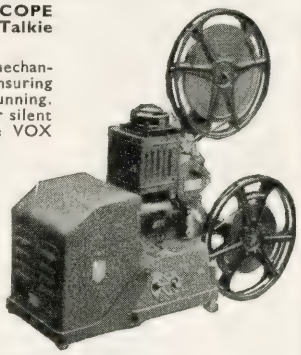
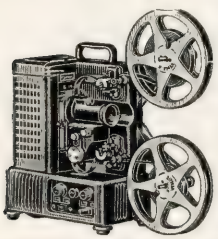
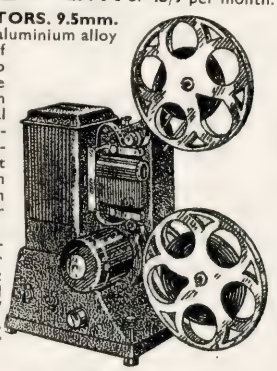


DITMAR "DUO"
Two sizes of film with one projector.
Two separate paths are incorporated in each projector.

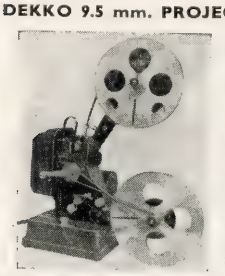


The following combinations are available : 8 mm. and 16 mm. ; 9.5 mm. and 16 mm. ; 8 mm. and 9.5 mm. Full benefit of **all** the best sub-standard size library films of the sizes selected. Pilot light, easy threading, highly polished non-scratch film guides, powerful projection lens and choice of 500 or 250 watt lamp. Price complete with f/1.6 lens, from **£34 0 0** or **48/9** per month.

SPECTO PROJECTORS. 9.5mm. and 16mm. Cast aluminium alloy body. Mechanism of finest workmanship and materials. The illumination system gives exceptional brilliancy and projects a steady flickerless picture. Silent mechanism, with gears running in oilbath, rapid motor rewind, etc.
Price with transformer for A.C. or resistance for D.C.: 8 or 9.5 mm. model **£15 15 0** or **22/7** monthly. 16 mm. model **£16 16 0** or **24/1** monthly.



DEKKO 9.5 mm. PROJECTOR



Motor driven and sprocket film drive, for use on voltages from 100/110 or 200/250 volts A.C. or D.C. Totally enclosed motor with rheostat speed control and cooling fan. Silent running, excellent illumination, simplicity in operation make the Dekko projector the most attractive of low priced precision projectors. Price, including two super reels **£7 17 6** or **13/9** monthly.

Our Part Exchange Allowances are famous—let us have full particulars of your present outfit and the new apparatus in which you are interested, and if you propose to pay the balance by Cash or Hire Purchase. Our Highest offer will be sent by return.

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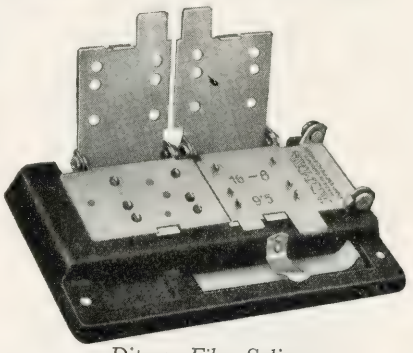
New Cine Goods

(Continued from previous page)

EDITING ACCESSORY

Name. Ditmar Film Splicer, No. 2230.
Makers or Agents. Actina. Limited.



Ditmar Film Splicer

General Description. This little instrument, which measures 4⅞″ long x 3″ wide x 1″ deep, is constructed of heavy pressed metal.

The base plate has in front two wells. The left one is intended to contain water, and in the right one a loose scraper is held by means of a small spring clip.

The working parts, which are heavily plated, consist of two film platforms. Continuously arranged across these are three rows of guide pegs for the three sizes of film. The pegs on the two platforms are 3 frames apart, with two frames distance between the pegs on the adjacent platforms when using 9.5mm. and 16mm. (For 8mm. the spacings are 6 frames and 4 frames respectively). The overlap allowed for the actual splice is 2mm., being about half the depth of a normal 8mm. frame.

The two platforms have pressure plates hinged at the back which close down on the two pieces of film and hold them. The left pressure pad has its inner edge turned *upwards* to a knife edge, and the underside of the right platform is turned *downwards* to a knife edge. In addition the whole right side can be hinged to the right.

To operate, open both presser pads, having both platforms in the horizontal position. Clip the right end of film in the right side of the instrument and open away to the right. Then clip film in the left side and lower pressure pad. Moisten the protruding piece with water from the well, held on the end of the scraper, and scrape the place clean. Moisten with cement and lower the right assembly into position, which, at the same time, trims the two film ends. Leave in position for about 15 seconds, then remove.

The arrangement appears to work quite well, although there is no positive arrangement apparent for holding the film down tight during setting, and we found it desirable to hold the right assembly down with the fingers.

It was also found that the instrument, as a whole, was rather light in weight. This is a great advantage when portability is considered, as for instance when a splicer is to be included in a projection outfit. For regular home use, however, it is desirable to screw the splicer down to the workbench or a heavy wooden base.

Price. £1 2 6.

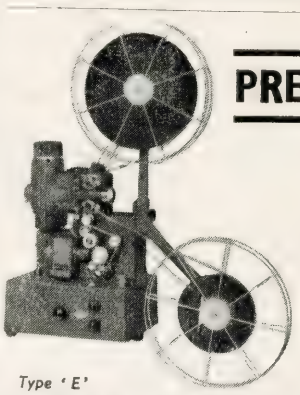
EDITING BOX

Makers or Agents. A. Bax, 54, Ravenor Park Road, Greenford, Middlesex.

General Description. Size: 10 in. x 8 in. x 2 in. The box opens out flat, each of the two hinged 'lids' containing a tray of 20 numbered compartments for rolls of 16 mm. film. A shallower box for 8 mm. or 9.5 mm. film is available at the same price. The numbers are printed on the bottom of the trays. Each tray is protected by a very substantial cover, so that when the box is closed there is no risk of the rolls leaving their respective compartments.

The utility of the box is obvious; it is certainly a great convenience to have an editing 'rack' in handy compass and so contrived that the lengths of film can be left neatly rolled up and not exposed to dust and scratches. We understand from the maker that it is the direct outcome of suggestions which have appeared in *Amateur Cine World*. Very great care has been bestowed on the workmanship. The box is most substantial and soundly made—should in fact, give years of service without appreciable wear and tear. It is protected with brass corner-pieces. There is nothing the slightest bit shoddy about any of it.

Price. 10/6, including postage. The owner's name can be put on in gold ⅜ in. letters at a further cost of 4d. per letter.



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What the SOCIETIES *Are* DOING

Reports and stills for the February issue of "Amateur Cine World" should reach us not later than December 30th.

A handsome plaque will be awarded for the best Society film made this year and submitted to us for review. The names of all those engaged on the production will be engraved on it, so that it will be a permanent reminder of a successful team effort. The plaque is so designed that it can be hung in the studio or theatre if desired.

Ace Movies

(Hon. Sec.: S. J. Matthews, 60, York Road, Cheam, Surrey. Studio: 90, High Street, Wimbledon, S.W.19).

In Production: *The Miracle.* Studio work completed. Cutting, titling and bench work in progress. *Ace Movies.* Documentary of history and romance of club over a decade. *Sakura.* "Stylised fantasy." Colour film with Japanese settings.

Production committee are considering several stories: will be glad to receive suggestions from non-members. Club night: Thursday, 8.30-11. Visitors welcomed, but they should write beforehand. There are a few vacancies; specially low subscription for ladies, who are particularly welcome. Literature describing club's activities will be sent on application.

Newcastle & District A.C.A.

(Hon. Sec.: Miss D. Graham, 24, Leazes Terrace, Newcastle-on-Tyne).

In Production: *Everybody's Business.* 9.5mm. Story of feud between two farmers. Some interiors were taken in local hostelry, where actors quaffed draughts of licorice water. Seems to us to be a horrible misuse of the hostelry. Film was shown at recent A.G.M. and is now ready for general release. Are Newcastle really right in stating it is still in production?

New proscenium, with lighting effects and electrically controlled curtains, has been built by three members. Members have been asked to make films with maximum showing time of five minutes illustrating any well-known proverb. Entries were judged on Dec. 1st. Adjudication for annual competition for Burns and Longhurst trophies (9.5mm. and 16mm. respectively) took place on Dec. 15th. Awards for both competitions will be presented at annual dinner-dance, Jan. 21st.

Balham A.C.S.

(Hon. Sec.: B. Lambert, 71, Abbeville Road, Clapham, S.W.4.).

In Production: *The Vacant Chair.* 16mm. comedy, but we don't know what about. Sets, at any rate, are well advanced and shooting has commenced. Every member is engaged on the production.

Two new members distinguished themselves at a recent projection evening: R. Tracey in the sound department, and R. Cross, whose film, *From Bombay to London,* 8mm., 500 ft., won applause.

Beckenham C.S.

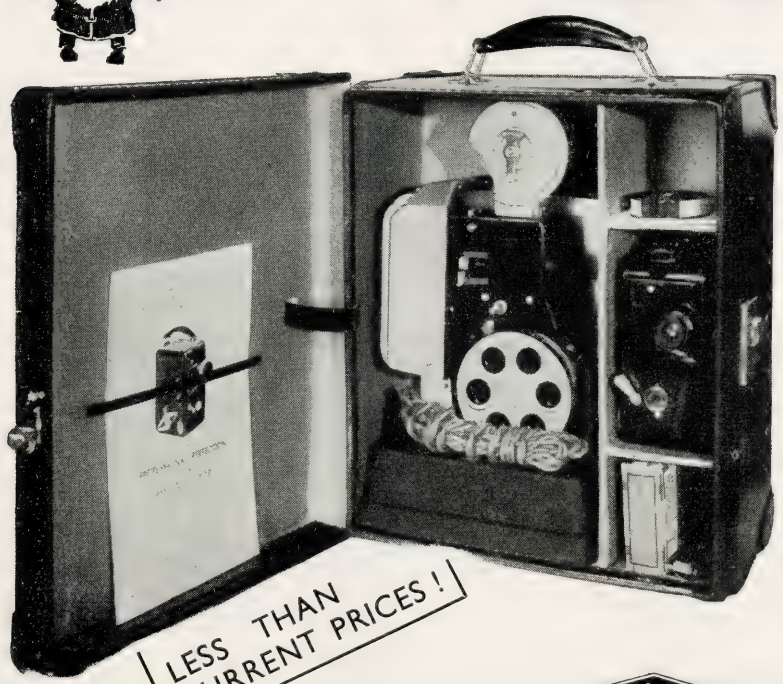
(Studio: 7, Victoria Buildings, Beckenham Road, Beckenham, Kent).

In Production: *Washday.* Domestic comedy. 9.5mm. Filmed in member's house to allow studio to be used for *Stolen Centuries,* film with 14th century setting, just completed. Sounds interesting. One would like to know something about it, particularly since club describes it as one of its best productions. And Beckenham's standard is high.

Annual Show takes place from Dec. 5th to 17th. Programme: three of the latest club productions and members' films. Admission free; details from hon sec.: S. H. Davis, 20, Maple Road, Penge.

(*Continued on next page*)

A DEKKO PRESENTATION SET
IS A CASE OF JOY FOR EVERYONE



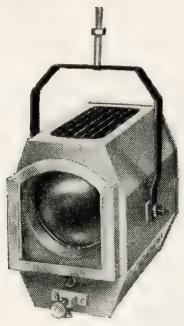
Not only is the grateful recipient the happier, but so are his family and friends for such a gift as this complete Dekko set! Everything for taking and showing really fine home movies neatly packed in a handsome carrying case. Call at your dealers and see these

COMPLETE SETS

The **£10 17s. 6d.** set includes Dekko Cine Camera, with f/3.5 lens, Dekko Junior Projector, 30 ft. reversal film, including processing, 30 ft. Library film. (Total value **£11 1s. 6d.**) all in a blue leatherette baize-lined case. The **12 guineas** set includes the standard 4-guinea Hand-operated model instead of the Junior (total value **£12 18s. 0d.**) See these attractive outfits at leading dealers to-day.

DEKKO CAMERAS LTD
TELFORD WAY, LONDON, W.3

DEKKO



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CLUB REPORTS

(Continued from previous page)

Bristol C.C.

(Hon. Sec. : Miss M. Mogridge, Coombe Cottage, Coombe Dingle, Bristol).

Society has now become affiliated to the R.P.S. Programme of 9.5mm. films was given by A. Barker and W. A. Roberts on Dec. 1st. H. Bramsdon, president, recently gave enjoyable presentation of his 16mm. colour films of Europe and America. It is hoped to arrange series of illustrated talks on elementary technical matters. There is a need for more members.

British Film Unit

(Hon. Sec. : F. Jackson, c/o 84, Gray's Inn Road, W.C.1.).

At inaugural meeting on Nov. 23rd it was decided to begin at once on a 16mm. S.O.F. picture of A.R.P. Film is planned to prove that protection against raids is perfectly feasible so long as certain conditions are fulfilled. Full details will be sent to anyone interested.

Catholic F.S.

(Assist. Sec. : 36, Great Smith Street, Westminster, S.W.1.).

In Production: Script is being prepared for a 'social' film which it is hoped will be ready for shooting in January. But what is a social film? Drama unit produces its new play in December. No details given. Projection unit has given educational programmes in Liverpool and district. Film displays will be given in the Millicent Fawcett Hall on the first Wednesday of each month, commencing in January. Society has sponsored an interesting new monthly magazine, "Catholic Film News," 2d.

Crouch End A.C.S.

(Hon. Sec. : S. D. Newman, 66, Crouch End Hill, Crouch End, N.8.).

Fifth annual show takes place on Jan. 15th; programme will include premiere of society's most important 1938 production, *Hornsey Old and New*, 200 ft., 9.5mm., by S. D. Newman, president. Members are engaged in building a titler.

Diamond Film Productions

(Hon. Sec. : 11, Osborne Grove, Finsbury Park, N.4.).

In Production: *Murder in the Museum*, provisional title. This, the first film produced by Diamond Film Productions, is as yet only in its very early stages. The first set, a reconstruction of a section of the British Museum "mummy room," is at present being built. Four other sets will be used. Casting difficulties have been minimised by the fact that the photoplay calls for only six players.

Members of this new club have constructed a private theatre to seat fifteen. There is a sound-damped projection booth with full lighting control, and five-watt home-constructed sound amplifier and twin turntables for musical accompaniment. New members are urgently needed.

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Week-end	..	**3/- per reel**
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PROJECTORS

All makes and sizes in stock including :—

G.B., Sound on Film, 16 mm., from	..	£85	0 0
Fathe "Vox," Sound on Film, 9.5 mm.	..	£60	0 0
Pathe Silent Projectors, from	..	£1 17	6
Siemens 16 mm. and Duo Projectors, from		£32 10	0
Bolex 16 mm. and Duo Projectors, from	..	£26	0 0
Ditmar Duo Projectors, from	..	£34	0 0
Kodak 8 mm. and 16 mm. Projectors, from		£13 13	0
Eumig Projectors, 8 mm., 9.5 mm. or 16 mm.		£15 15	0
Keystone 8 mm. and 16 mm. Projectors, from		£13 13	0
Dekko 9.5 mm. Sprocket-fed Projector	..	£7 17	6
Coronet 9.5 mm. Projectors	..	£9 17	6
Specto 8 mm., 9.5 mm. and 16 mm., from	..	£15 15	0
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Kodak 8 mm. Projector, 100 w., as new	..	£6 15	0
Dekko Junior, hand turned	.. ..	£1 10	0
Ensign Silent Sixteen, 16 mm., 180 w.	..	£9 0	0
Dekko Motor Driven and S.R.A., 9.5 mm.	..	£4 15	0
Coronet Model II, 9.5 mm. Motor and S.R.A.		£6 15	0
Pathe Imp with motor and Super Attachment		£3 15	0
Pathe Imp, Hand Turned	.. .. ..	£2 2	0
Pathe Ace Projectors from	.. ..	£1 0	0
Pathe 200B Projector and Resistance	..	£10 10	0
Another, as new	.. ..	£12 15	0
Pathe Lux and Resistance. Type Y.C. Cost over £32	.. ..	£12 12	0
Bolex G.916, 500 w. lamp, for 9.5 mm. and 16 mm. films. Transformer	.. ..	£35 0	0
Bolex P.A. for 9.5 mm. films, 400 w., and Resistance. Case	.. .. ..	£18 18	0
Siemens 16 mm. Home Projector, 200 w.	..	£20 0	0
Pathe Home Movie. Resistance. S.R.A. Auto Rewind	.. ..	£5 19	6
Ensign Universal Splicer. Cost £3 3 0	..	£2 5	0
Coronet Camera, f/3.9 lens. New	.. ..	£2 15	0
Pathe "B" Camera, f/3.5 lens	.. ..	£3 15	0
Kodak 16 mm. Model "B." New. F/1.9 lens	.. ..	£15 15	0
Ensign Auto Kinecam, 16 mm., f/2.8 lens	..	£12 12	0
200B, with Cinesmith conversion for 8 mm. and 9.5 mm. films. Case	.. .. ..	£15 0	0

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Eltham C.S.

(Hon. Sec.: F. E. T. Rainbow, 106, Longland's Park Crescent, Sidcup, Kent).

In Production: *Stampede.* Comedy-drama, 16mm. Directed by J. F. Shore, who filmed *Microcosmos.* Only exterior scenes remain to be shot. *A.R.P.*, 16mm. S.O.F., by F. Rainbow and D. C. Pruden. Being made for local borough council. 1,300 ft. have been shot at 24 f.p.s. and film is now almost ready for final editing before addition of sound track.

Projection theatre has been completely re-decorated. Walls have been panelled in walnut, flush doors fitted, modern bulkhead lighting installed. Relieving colours are two shades of green, this scheme being carried on to proscenium, curtains of which are now motor-controlled. Projection room has been redesigned and rewired. First projection evening takes place on Dec. 18th.

A 9.5mm. unit has been formed. Apparatus available includes Vox talkie and full camera equipment. Club now caters for 8mm., 9.5mm. and 16mm. enthusiasts. Events at studio and elsewhere in coming weeks include: Xmas party, series of Sunday shows, dance at the Progress Hall and commencement of next club production, action of which is set in modern super cinema.

Falcon Films A.C.S.

(Hon. Sec.: S. Shillitz, 5, Frances Road, Bournemouth).

In Production: *Tough Guys.* Comedy. "Theme might be described as a second 'Ghost Goes West,' only this time the ghosts do go 'west'—with a bang."

Re-decoration of new main studio has just been completed. Equipment includes large spots, overhead trolleys for lighting, microphone and sound apparatus on which tests for talkies have been made. Clubroom, which adjoins studio, is furnished with a snackbar and a piano. Projection theatre is separate from the studio. Films from various societies were screened on Nov. 22nd. New members invited.

Hounslow P.S.—Cine Section

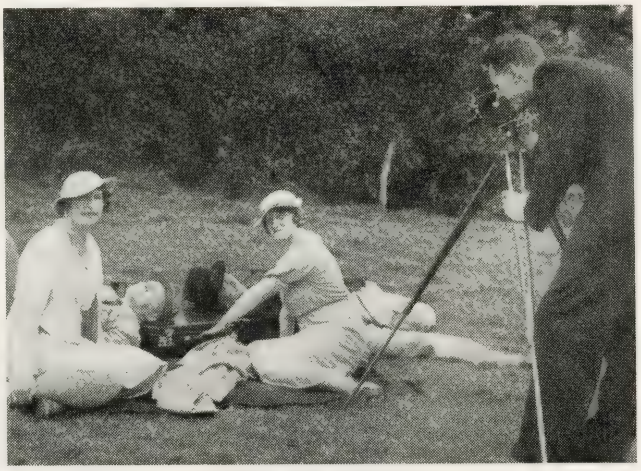
(Hon. Sec.: A. D. E. Barden, 357, Whitton Dene, Isleworth).

Inaugural meeting took place on Nov. 21st, Dr. H. Mandiwall, who has done much for amateur cine work in the district, being elected president. J. H. Aland gave a talk on screens. Meetings will take place every Thursday evening at 18, Balfour Road, Hounslow. New members wanted.

Huddersfield C.C.

(Hon. Sec.: Mr. Hirstwood, Dawson Home Movies, Ltd., 14, Wood Street, Huddersfield).

New permanent premises have been secured within a mile of the town centre in a large old house partially turned into flats. The club now proposes to make photoplays and is anxious to obtain a few more members willing to act. Stoke-on-Trent films: *Nancy's Garage*, *V-Ray Tube* and *Diamond Cut Diamond* were shown recently and received deserved applause. For these are very good films—the first two, prize-winners.



Assistant cameraman of the Stoke-on-Trent A.C.S. shoots a scene for the current production, "It Never Rains."

Hyde C.S.

(Hon. Sec.: G. Wain, 170, Dowson Road, Hyde, Cheshire).

A. J. Faithfull, member, gave excellent lecture, with demonstrations, on make-up for amateur films on Nov. 14th. At public show on Nov. 25th, Councillor Burgess presented the society's trophy to the winner of the 1938 competition and the new mayor, Councillor Watt, agreed to become president. The Photographic Alliance has promised the loan of some of their portfolios of exhibition prints

Leigh & District C.S.

(Hon. Sec.: J. Barlow, Totnes, Brookfield Street, Leigh, Lancs.).

In Production: *Double Nine.* 200 ft. 9.5mm. Is being filmed entirely by artificial light. Shooting has commenced. Meetings: Wed. evenings at 8 p.m. New members welcome.

Liverpool A.C.S.

(Hon. Sec.: W. Hope, 106, Breck Road, Anfield, Liverpool, 4).

In Production: Script of a plot centering round a football coupon is being prepared. *Old Man's Gold* has been abandoned because of casting difficulties.

A social committee has been formed to look after the interests of non-technical members and to take over management of the canteen. Rapid strides are being made with the 12,000 watt lighting unit that has been planned; two members are professional electricians. The manager of Vernon's Pools, Ltd., has accepted presidency of the society, who will have held their first dance by the time these notes appear.

London A.F.C.

(Hon. Sec.: Miss M. Jasper, 99, Cambridge Street, S.W.1.).

In Production: *Foursomes. Venice of the North.* Both are being edited. Sound section has evolved simplified S.O.D. recording method which achieves synchronisation of reproduction with any standard make of projector running at 16 frames. Disc speed is 78 r.p.m. Projection unit continues to have very full programme. R.P.S. Kine Exhibition, Federation of Cine Societies, Battersea Men's Club, Cadby Hall, Catford, Forest Hill, have each engaged its attentions. Club will repeat its last year's show in the Tower of London on Jan. 4th (provisional date). Closing date for the competition for the two challenge cups presented by S. Carter is March 1st. A larger entry than ever is expected.

Mid-Cheshire A.C.S.

(Hon. Sec.: C. Ridgway, Weston Rhyn, Nantwich Road, Middlewich).

(*Continued on next page*)

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Pitchfords

News from the Societies

(*Continued from previous page*)

Society production, *Bank Holiday*, was given premiere before large audience on Oct. 31st. *Llangollen* and *River Dee*, colour films by J. Eachus, were also screened, with *Bachelor's Holiday*, *Magic Lighter* and *Safety First* (Salford C.S. films). G. H. Sewell gave talk on Dufaycolor, illustrated with slides and 16mm. film, on Nov. 14th.

North Birmingham A.C.S.

(Hon. Sec.: W. Allen, 59, Cliveden Avenue, Perry Barr, Birmingham, 22).

Instead of embarking on production straight away, the newly-formed Liverpool A.C.S. take the sensible course of making preliminary screen tests, here seen being shot.

Opening meeting of this newly-formed society was held on Oct. 6th at temporary premises, but it is hoped to obtain permanent quarters. Most meetings have been confined to screening of members' films and discussion. Members of the Vesey A.C.S. paid a visit on Oct. 27th and screened the film which won the cup in their recent competition. P. C. Smethurst gave lecture on the High-Light System on Nov. 10th. Dec. 7th: Demonstration of Vox talkie. New members are required.

Oswestry C.S.

(Hon. Sec.: E. D. Power, Albion Hill, Oswestry).

In Production: Record of the constructional alterations at society's premises—9.5mm. Individual members are filming items of local interest for inclusion in society's magazine film.

Work is almost completed on the projection theatre. S. W. Bowler gave talk, "Making a Documentary or Record Film," on Dec. 9th. Although society was formed only in October, an attractive winter programme is rapidly taking form—so attractive, indeed, that enthusiasts living over 20 miles away have joined.

Parkhead C.S.

(Hon. Sec.: S. W. Bell, 41, Gisborne Road, Sheffield, 11).

In Production: *Thomas the Toucan.* Cartoon. Special titler built by society was brought into use for first shots, which were taken in monochrome, the society rightly deciding that some experience in methods of animation was necessary before filming in colour. If these shots are successful they will make it into a trailer for the film. *Sheffield News Reel.* Film will be finally edited when titles are received back from processing station. A second edition of this reel is in course of preparation. Shots for it were taken at annual dinner-dance at Grand Hotel on Dec. 6th.

A screen test night was held recently when forty members were filmed with make-up to suit the kind of characterisation thought best for them, and without. Technical department hopes to derive useful information about make-up and lighting from these tests. Barnsley C.S. has been invited to submit entries for the society's annual 'proverbs' competition; subject: A rolling stone gathers no moss. Length limited to 150 ft. of 16mm. or its equivalent. Closing date: Mar. 30th.

Planet A.F.S.

(Hon. Sec.: P. A. Derrett, 46, Derwent Road, Palmers Green, N.13).

Society's fourth annual film show, presented for a week in November at Southgate Church House, proved to be the most successful in history of the club. Attendances smashed all records—receipts amounted to about £70. Many people could not gain admittance. Films shown were: *Refuge*, 1,200 ft. drama directed by Hugh Baddeley (a very good film with some of the most realistic war effects we have ever seen in an amateur production), *Intrigue*, 800 ft. photoplay, *Planet Photonews*, *Empire Exhibition* (8mm. Kodachrome), *Glimpses of Devon*, *Symphony of the Seaside* and *Chopin's Nocturne*, 'a visual accompaniment to a 'cello solo by Pablo Casals.' Programme lasted about 2½ hours.

Show was followed on Dec. 5th by a repertory week of past productions, presented in the studio. Feature films were: *Five Men Were Hungry* and *Temporary Gentleman.* Each is on 3 reels, 9.5mm. and are available for hire (2/- per reel) from G. Best, 49, Harlech Road, Southgate, N.14.

Plymouth Institution Cine Group

(Hon. Sec.: C. J. Miller, 4, Napier Terrace, Mutley, Plymouth).

In Production: (1) *Ferries of Plymouth*: 16mm. Two sequences are complete. (2) *Half-Holiday*: 9.5mm.

Sound films were shown on Nov. 8th: *Cable Ship*, from the G.P.O. library, *So This*

is Lancashire, from the Empire Film Library, and three films loaned by the Austin Motor Co. A public show was held at Virginia House, Plymouth, on Nov. 16th when the 16mm. version of Hitchcock's *Thirty-Nine Steps* was shown to a large audience. Several members' films were projected: *Holidays in Belgium*, by C. Whenmouth, *Fishquay*, by T. J. Webber, *Power* by C. J. Miller, and *Sports Day* by the Devonport High School F.S. The show brought in a very useful sum for the sound projector fund. A member of the audience, W. J. Mann, came forward at the close of the show and kindly offered the free use of basement premises as a studio. It is hardly necessary to emphasise how useful this will be, for even a documentary producing society feels the need for interiors at times.

On Nov. 22nd N. W. Griffiths gave an interesting talk on recording and reproduction of sound. His remarks were illustrated by the G-B film, *How Talkies Talk*. At the same meeting many members had their first opportunity of hearing the Pathescope "Vox" 9.5mm. talkie, and the general feeling was of admiration for the quality.

Portsmouth F.S.

(Hon. Sec.: B. Bulpitt, Oatlands, Bedhampton Hill, Havant, Hants.).

In Production: (1) *What's in a Name?* 1,200 ft. 16mm. comedy. (2) *Murder in a Flat*, 300 ft. 9.5mm. S.O.D. thriller. Almost all of *What's in a Name?* has been shot and most of the titles made on a new titling bench built by the vice-president.

The experiment with post-recorded sound-on-disc has proved very interesting and the possibility of making a longer sound film is being discussed. Cost of the sound production now being made is being considerably reduced by the home-processing of the film, which is undertaken by F. W. Taylor.

The Salford C.S. productions, *The Magic Lighter* and *Easy Come*, were screened on Nov. 17th and aroused much interest. The Portsmouth F.S. has available for hire or exchange: *She Who Laughs Last* (300 ft. 16mm.) and *Recorded Evidence* (800 ft. 16mm.).

Rayner's Lane C.C.

(Hon. Sec.: G. A. Gilbert, 5, Central Avenue, Pinner).

Several 16mm. G.P.O. films, including *Night Mail*, were shown on Nov. 8th. Projection nights are held every fortnight. Script for next film is being discussed. It will consist mainly of interiors.

Salford C.S.

(Hon. Sec.: W. E. Cheetham, 14, Verdun Avenue, Salford, 6, Lancs.).

Members of Stoke-on-Trent C.S. motored over 40 miles to attend premiere of society's new 9.5mm. film, *In the Bag*. Programme included demonstrations of "Mood Music for Films," arranged by H.M.V., and Stoke-on-Trent C.S. films. Colour rendering of J. Martin's *Santa Passes Out* was finest members had seen. "The secret may be due to the amazing consistency of his exposures."

Sonodisc Film Productions

(Hon. Sec.: D. Roe, 6, Byng Road, Tunbridge Wells).

In Production: Several short sound films. No details given.

First demonstration of Sonodisc S.O.D. system was given at recent meeting of the Federation of Cinematographic Societies. A 150 ft. reel of sound-on-film was shown and this convincingly demonstrated the flexibility of the separate film system used; it enables editing of lip synchronised shots to be effected. London A.F.C. loaned amplifying equipment. The society's film recorder and electric synchroniser were also on view. The reproducing head attracted attention; it was coupled to a silent projector which had not been altered in any way.

Southend 9.5 mm. C.C.

(Hon. Sec.: G. A. P. Tuey, B.Sc., A.R.C.S., 106, Southchurch Road, Southend-on-Sea, Essex).

In Production: *A Night at the Cedars.* 400 ft. 9.5mm. comedy by J. C. Scott. Much of the action is supposed to take place in darkness so that it was necessary to carry out experiments in minimum lighting. Over one-half of the production has been shot. The construction of a coffee-stall set for the final sequence is now proceeding and it is expected that the film will be in the editor's hands by Christmas. This is the club's fifth production and marks the beginning of its third season.

On Nov. 2nd the club held its second annual public film show. Of the nine reels shown only one was not the work of club members. The remaining eight reels were made up of *Crisis*, a documentary, *Can I Cook?* a short comedy, and *Scrapbook*, a cine-magazine—all presented by 9.5mm. Productions, the club's production unit, three diverse holiday films by individual members and *Trees*, a pictorial interpretation

(*Continued on next page*)

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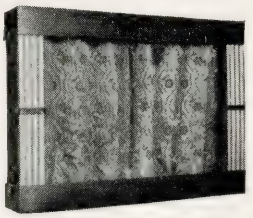

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CLUB NOTES

(Continued from previous page)

of the popular song. In view of the success of this show, which resulted in a welcome addition to the club funds, it has been decided to hold another early in the New Year, when the club's current production is completed.

Summit Productions

(Hon. Sec.: K. Hunter, 7, Pensford Avenue, Kew Gardens, Richmond, Surrey).

First production, *The Diamond*, 400 ft., 16mm., a story of blackmail, has been completed. Early location was found without any trouble. On one occasion disaster was narrowly averted when one of the cast, bound and gagged, rolled down a slope and almost into the river.

Sutton & District Movie Makers

(Hon. Sec.: Miss J. McIntrye, 73, Langley Park Road, Sutton).

The club's activities have been seriously handicapped during the past few months owing to the Surrey County Council's ruling on non-flam film. However, it is hoped that this matter will be cleared up within a few weeks, when programmes will continue as usual.

The club's latest production, *Dumb Evidence*, is now complete and available for exchange. Films for the competition will be judged in a few weeks. A lecture was given on Nov. 25th by J. Wilson, a member of the club, on Film Production. It is hoped to run a series of similar lectures in 1939.

Venturers F.S.

(Hon. Sec.: F. J. Ind, 39, Swaby Road, Wandsworth, S.W.18).

In Production: *The Wrecking of the Sea Mere.* New large studio lights supplied by the L.C.C. have enabled the society to use larger sets in their latest production.

The success of the first of a series of monthly shows held at the Battersea Men's Institute was largely due to a new 16mm. talkie projector also supplied by the L.C.C.

Wallasey A.C.C.

(Hon. Sec.: Miss F. Morrison, 19, Kent Road, Wallasey).

With the idea of giving an opportunity to the many lone-workers in the district of presenting their films on a bigger screen and before a greater audience than is usual in home circles, the Wallasey A.C.C. are organising a competition to find the best amateur films produced in Wirral. The following prizes are offered:—(1) A year's subscription to the club and a cash prize of £1 1 0. (2) A year's subscription to the club. (3) A year's subscription to *Amateur Cine World*.

There are no restrictions regarding size, length or subject of the films, which will be judged solely on "general appeal." The films should be sent to H. C. Tristram, 2, Dinmore Road, Wallasey, not later than January 31st, 1939. They will be screened at the club on dates to be arranged and the owners will be invited to attend the screening.

The Coupon—premiered on Nov. 15th and very well received—will in the New Year

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be added to the growing list of club productions available for loan to other clubs in exchange for similar programmes. This club requires films for monthly (members only) projection nights until about June next.

Warrington C.S.

(Hon. Sec.: P. Hughes, 9, Alexandra Street, Warrington).

In Production: (1) *Pearls.* 9.5mm. First shots were taken on Nov. 6th. It was originally intended that the film should

The Council Chamber in the Lewisham Town Hall was loaned to the Catford Film Players for their current production, a shot from which is seen above. A new back, carrying the royal coat of arms, was made for the judge's chair; a prisoner's dock was made at the studio and taken to the Chamber. And the sequences were filmed under the supervision of two barristers. Good work!

feature hands only, but Director Mrs. G. Taylor has decided to introduce characters in certain of the scenes. It is 90 per cent. interiors; scenes include a jeweller's shop, a pawnbroker's, a lady's boudoir and a laundry.

(2) *We Saw It Happen.* 16mm. Kodachrome. First reel is now complete and includes excellent colour shots of the visit of the King and Lord Derby in October to dedicate a memorial at the Parish Church.

(3) *A.R.P.* 16mm. Now ready for editing. Considerable time was spent in obtaining the bombardment scenes in which models were used. Some six hours were spent in getting less than twelve feet of film showing bombing planes and anti-aircraft guns in action. The rescue scenes were made with the assistance of the authorities and A.R.P. Wardens and are very satisfactory.

(4) *House Business.* 16mm. Slap-stick comedy. Now on the editing bench. Unfortunately sections of this film were ruined in processing and although the stock was replaced it has been impossible to retake. Production had been more or less abandoned, but after its reception by the Liverpool C.S. and also by an audience of 250 children, to whom it was shown as a fill-up, it has been decided to include the

(*Continued on page 551*)

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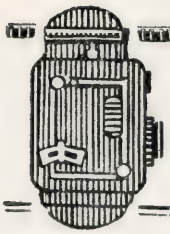

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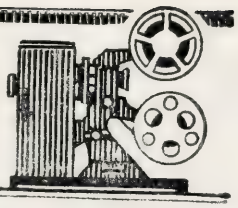

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Does this design seem reminiscent? It was our cover picture for the August, 1938, issue, parts of the picture being cut up and spaced to cine frame proportions. Sent by Mr. P. A. L. Brunney. With a little ingenuity many of our cover pictures can be adapted for titles.

Club Reports

(*Continued from page* 549)

film in the Annual Show in February. Gaps in continuity are being covered with slick titles as far as possible, although the whole thing is so crazy that the audiences apparently did not notice any disjointedness.

West Essex F.S.

(Hon. Sec.: F. J. Philpott, 7, Wellington Road, East Ham, E.6. Studio: 41a, Kempton Road, East Ham, E.6).

Fifth A.G.M. was held at the studio on Oct. 31st. In his report the secretary mentioned that the past year had proved a very full one; a film had been completed by each of the groups into which the society is divided and some private films had also been made. It was decided to continue the group system during the coming year, the groups to be re-arranged.

West Kent C.C.

(Hon. Sec.: Miss M. J. Taylor, Cockshots, Mark Cross, Tunbridge Wells).

In Production: Film dealing with A.R.P. activities. Facilities for aerial photography have been obtained from the Air Ministry and much willing co-operation from the Territorial Army.

The club premises are being re-decorated and members are making improvements to the projector. Apparatus for sound production is being installed by a member who recently demonstrated his own apparatus at a Federation meeting.

West London C.S.

(Hon. Sec.: A. F. Shave, 14, St. Luke's Road, Westbourne Park, W.11).

In Production: (1) *Destiny.* Now in the hands of the editors. (2) 9.5mm. drama. (3) 16mm. comedy. It has been found necessary to produce two films at the same time to enable the large membership to remain active. Shooting on productions 2 and 3 takes place on alternate Tuesdays.

The society recently co-operated with the Samaritans in the latter's stage production, "Storm Over India." A trailer of the characters was shot and this was projected prior to the curtain rising on the first scene. While the entire cast of "Storm Over India" sat in a stage-constructed interior of an air-liner, 90 ft. of cloud effects, shot by the West London C.S., were projected on the screen. The effect was most convincing. Wimbledon Common was used for scenes of an Indian 'jungle' and people trudging through it. At a throw of 35 ft. a beautifully clear picture was projected by the Specto. B. Harris, the West London make-up man, was 'lent' to the Samaritans. Altogether a most successful venture.

Whitehall C.S.

(Hon. Sec.: L. J. H. Seargeant, 32, Twyford Ave., East Finchley, N.2).

In Production: *News Reel.* 8mm. It is felt that the society is in an unique position for the production of a news-reel, as many members are employed in the Whitehall area, which is often the scene of important functions. A unit of members using 8mm. has been formed to undertake this work. At a meeting held on Nov. 22nd authority was given for the expenditure of an agreed amount from the society's funds for the production of such a news-reel. A 9.5mm. documentary unit is also being formed.

The Annual Exhibition of members' films has been fixed for March 17th, 1939, and will again be held at the King George V Hall, G.P.O., E.C.1. Seats may be reserved as on previous occasions; details will be announced later. Films made by provincial members were screened on Nov. 8th and criticisms were forwarded to the members concerned. A demonstration of the 9.5mm. Pathe sound projector was given on Nov. 22nd and members were impressed by the quality of the sound reproduction. A talk by B. G. D. Salt on Trick Work in the cinema was given on Dec. 6th.

For Dec. 20th a display of 8mm. films and apparatus by Messrs. Kodak Ltd. has been arranged and will be followed by a jumble sale of members' "old junk." A

(*Continued on next page*)

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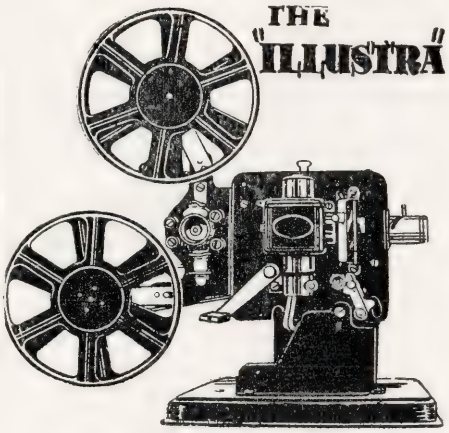

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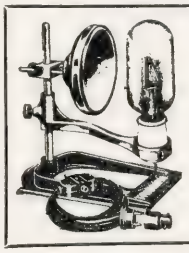

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HOME TALKIES. E.V.Co. 9.5 mm. Sound attachment for Pathe "H," 4 gns.; Quickly and easily fitted; adaptable most 9.5 mm. motor driven projectors; obtainable from your local cine specialist; direct from Electro-Vox Cine Equipments, Queens Place, Hove, 3.

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Club Reports

(*Continued from previous page*)

film of the last Olympic Games will be screened on Jan. 10th, 1939.

All applications and correspondence concerning *provincial* membership should be addressed to C. R. Stubbs, Luzern, Neville Way, Hove. Membership of the society is open to Civil Servants only.

Wimbledon Cine Club

(Hon. Sec.: C. Watkins, 6, Mostyn Road, Merton Park).

In Production: *Hands*, a short 8mm. comedy by John Symes. Another film is in preparation.

The club's latest production, *Elusive Len*, was shown to members and associates on Nov. 26th. It is fast-moving slapstick comedy about the efforts of a bag-snatcher to out-distance his pursuers: a milkman, a painter and the victim, a vivacious lady with a gamp. The action is continuous, the gags simple and effective and the performance of T. Scolland as *Elusive Len* a remarkable demonstration of agility.

The four cups for which there is annual competition have all been awarded. The Brunel Cup, for the best member's film of the year, went to T. Scolland's *The Rabbit*. Mr. Brunel most generously awarded as a second prize, a Coronation Cup designed by Dame Laura Knight, to B. Smith's *Locum Tenens*. The Harris Cup for the best home processing went to C. Watkins for *Test Shots*. The Watkins Cup, presented by Mr. Watkins senior, was awarded by the Judge, Archie Handford, A.R.P.S., to R. Riggs, whose *Adoration* was technically the best print in the Exhibition of Photography open to members and associates. The Sugden Cup for the most popular print (by vote) went to B. Reed after a triple tie.

The Club Dance at the Wimbledon Hill Hotel was such a success that another is to be held on Wednesday, Feb. 22nd, 1939. The Club enjoyed a fascinating talk and demonstration on Nature Films by J. H. D. Ridley last month, and is looking forward to visits from G. H. Sewell on Jan. 6th, B. D. G. Salt on Jan. 13th and on Feb. 3rd K. Gordon, who will discuss "Professional Camerawork."

Windlesham C.C.

(Hon. Sec.: J. C. Hayward, Hallgrove, Bagshot, Surrey).

In Production: *The Work of the Royal Albert Orphanage, Camberley.* As a direct result of the production of a 9.5mm. film covering "The Story and Work of the Albany Institute, S.E.8"—which incidentally made £80 in only five showings—the Windlesham C.C. have been asked to produce a film of about 1,000 ft. dealing with this well-known Institution at Camberley. It is intended that the new film shall be "historical, instructive and amusing," with a central theme played by 140 orphan boys. The patron of the orphanage, H.R.H. The Duke of Connaught, will pose for sixty feet of the film. Shots will include outdoor scenes of the boys at drill and play, but most of the film will be shot inside the orphanage. Gevaert 9.5mm. Panchro Reversal Super will be used throughout.

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